

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1815.

LONDON, SATURDAY, AUGUST 9, 1862.

PRICE
THREEPENCE
Stamped Edition, 4d.

QUEEN'S COLLEGE, CORK.

SESSION 1862-63.

MATRICULATION AND SCHOLARSHIP EXAMINATIONS.
On TUESDAY, the 21st of OCTOBER next, at Ten o'clock, A.M., an EXAMINATION will be held for the MATRICULATION of STUDENTS in the FACULTY of ARTS, MEDICINE, and LAW, and in the DEPARTMENTS of CIVIL ENGINEERING and AGRICULTURE.

The Examinations will commence on MONDAY, the 27th of October. The Council have the power of conferring at these Examinations, TEN SENIOR SCHOLARSHIPS of the value of 40*l.* each, viz.—Seven in the Faculty of Arts, Two in the Faculty of Medicine, and One in the Faculty of Law; and FORTY-FIVE JUNIOR SCHOLARSHIPS, viz.—Fifteen in Literature, and Fifteen in Science, of the value of 34*l.* each; Six in Medicine, Three in Law, and Two in Civil Engineering, of the value of 30*l.* each; and Four in Agriculture, of the value of 12*l.* each.

Prospectuses, containing full information as to the subjects of the Examinations, &c., may be had on application to the Registrar. By order of the President.
ROBERT J. KENNY, Registrar.

PROCEEDINGS OF THE ROYAL HORTICULTURAL SOCIETY. Part VIII., August, 1862, may now be had, on application, at the Offices, South Kensington, W. Price 1*s.*; or by post 1*s. 6d.* Also Parts I. to VII. inclusive.

RAY SOCIETY.—Volume for 1861.—Dr. HOFMEISTER, on 'The Germination, Development and Frustrification of the Higher Cryptogamia, and on the Frustrification of the Conifers,' translated by FREDERICK CURRY, F.R.S. Sec. L.S., has been distributed to all the Members.
H. T. STAINTON, Secretary.
Mountfield, Lewisham, S.E.
August 1, 1862.

RAY SOCIETY.—Volume for 1860.—Dr. CARPENTER'S 'Introduction to the Study of the Foraminifera' has now been distributed to all the Members.
H. T. STAINTON, Secretary.
Mountfield, Lewisham, S.E.
August 1, 1862.

ST. BARTHOLOMEW'S HOSPITAL and MEDICAL COLLEGE.

The WINTER SESSION will COMMENCE October 1, with an Introductory Address by Dr. MARTIN, at 4 o'clock, P.M.

LECTURES.
Medicine—Dr. Black and Dr. Kirkes.
Surgery—Mr. Lawrence and Mr. Cooke.
Descriptive Anatomy—Mr. Skey and Mr. Holden.
Physiology and General Anatomy—Mr. Savory.
Chemistry—Dr. Frankland.
Demonstrators of Anatomy—Mr. Callender and Mr. Smith.
Demonstrator of Morbid Anatomy—Dr. Andrew.

SUMMER SESSION, commencing May 1, 1863.
Materia Medica—Dr. Farrs.
Botany—Dr. Harris.
Forensic Medicine—Dr. Martin.
Midwifery—Dr. Greenhalgh.
Comparative Anatomy—Mr. Callender.
Practical Chemistry—Dr. Frankland.

The Hospital contains 650 beds, and Clinical Lectures are delivered—On the Medical Cases, by Dr. Burrows, Dr. Farrs, and Mr. Black; on the Surgical Cases, by Mr. Lawrence, Mr. Skey, and Mr. Paget; and on Diseases of Women, by Dr. Greenhalgh. Collegiate Establishment—Students can reside within the Hospital walls, subject to the Collegiate Regulations. Some of the Teachers connected with the Hospital also receive Students to reside with them.

Seven Scholarships, varying in value from 20*l.* to 50*l.*, are awarded annually. Further information respecting them and other details may be obtained from Mr. Paget, Dr. Martin, Mr. Callender, or any of the Medical or Surgical Officers or Lecturers, or at the Anatomical Museum or Library.

ROYAL AGRICULTURAL COLLEGE, CIRENCESTER.

President—The Right Hon. EARL BATHURST.
Principal—The Rev. JOHN CONSTABLE, M.A., Trin. Coll. Cam.

Professors, &c.
Chemistry and Chemical Manipulation—J. A. C. Voelcker, Ph.D.
F.R.S., Consulting Chemist to the Royal Agricultural Society of England.
Geology and Zoology—James Buckman, F.G.S. F.L.S. F.A.S. Sec.
Botany and Materia Medica—John Baydon, B.Sc. L.R.C.P. and S. Edin.
Veterinary Medicine and Surgery—G. T. Brown, M.R.C.V.S.
Veterinary Inspector to the Bath and West of England Agricultural Society, and Veterinary Referee to the Birmingham Agricultural Society.
Practical Agriculture and Farm Management—J. Coleman, M.R.A.C.
Surveying, Civil Engineering and Mathematics—Assistant to Chemical Professor.
Drawing Master—James Miller.

NEXT SESSION'S LECTURES COMMENCE ON MONDAY, August 11.
Application for further information, and for Forms of Admission, may be made to the Principal.

THE NATIONAL EXHIBITION OF SPORTING AND OTHER DOGS.—THE THIRD GREAT ANNUAL EXHIBITION OF SPORTING AND OTHER DOGS will be held at BIRMINGHAM, on MONDAY, TUESDAY, WEDNESDAY and THURSDAY, the 1st, 2nd, 3rd and 4th of DECEMBER NEXT.
Copies of the Price Lists and Regulations, with the Statement of Receipts and Expenditure for 1861, may be had on application to the Secretary.
F. BRAILFORD, Secretary.
Offices, Castle-chambers, High-street, Birmingham.

THE REV. J. M. BELLEW'S READINGS.

TO THE SECRETARIES OF LITERARY INSTITUTIONS, &c.—Mr. HEADLAND begs to announce that he is now arranging the Rev. J. M. BELLEW'S TOUR of BRAGGAGEMENTS for his READINGS from the BRITISH PORTS, during the coming Autumn and Winter.—All Communications are to be addressed to Mr. THOMAS HEADLAND, Secretary, 9, Heathcote-street, Mecklenburgh-square, W.C. London.

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N.B.—No day pupils are received. Prospectuses and particulars sent on application.

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will RE-ASSEMBLE on TUESDAY, the 12th of August.—The arrangements of this School provide for a complete preparation for the highest degrees of the Universities, for the Indian Civil Service, for Naval and Army Commissions, and for any of the Appointments now thrown open to Public Competitive Examination.—For Prospectuses apply to the Rev. ALFRED WAGLEY, M.A., &c.; or to Messrs. Bell & Daldy, 186, Fleet-street, E.C.

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N.B. The Half-quarter commences August 15.

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LONDON, SATURDAY, AUGUST 9, 1862.

LITERATURE

Letters of Mrs. Piozzi to William Augustus Conway. (Unpublished.)

As Mrs. Thrale and as Mrs. Piozzi, the friend of Johnson, the rival of Burney, will never cease to retain a certain kind of interest. Her life was a busy and a bright one. She moved for a time in the very best circles, and though she was herself, with all her wit and learning, a weak, fickle, foolish creature, she knew some of the great men, in whose lives the curiosity of mankind will never die. Her story is familiar to every one who reads. In her lifetime she had only scant justice done to her; her offence against the world being her exercise of that one woman's right which would never be disputed in Utopia—the right to give her love and her hand to the man she preferred. Society thought otherwise. Her first husband was a brewer, her second a musician. Beer, with a house in the Borough and a villa at Streatham, was respectable. But if the men and women of her own set—including Johnson—ridiculed or resented her marriage with Piozzi, they never breathed against her name the accusation of female frailty. This scandal has been reserved for our own day. The 'Autobiography of Mrs. Piozzi' contains allusions to her correspondence with a young actor, Mr. Conway, at a very advanced period of her life. No reliable publication has ever been made of any portion of this correspondence. A thin volume purporting to contain seven 'Love Letters of Mrs. Piozzi' was published many years ago; the seven letters were not, however, proper copies of the originals, but were so garbled and distorted as to change their character.

Mrs. Ellet, the American lady who possesses the whole mass of Mrs. Piozzi's correspondence with Conway, has been good enough to place the letters in our hands. We are, therefore, in a position to tell the exact truth about this pretended passion of the aged lady for the young actor.

No greater contrast can be imagined than that between the lives of Mrs. Piozzi and Conway. In her youth the pet and admiration of her Welsh relations, and enjoying the most absolute freedom in the indulgence of her tastes, she married to become the star and queen of a brilliant circle, where wit, beauty and gaiety kept perpetual holiday around her. She had wealth to any heart's desire; the most distinguished men of the century offered her the homage of their admiration, and the choicest treasures of literature were added for her pleasure to the delights of society. Her cherished friends were fond and faithful, her domestic relations were happy, and the world, abroad and at home, did her honour. Her second marriage gratified the dearest affections of her heart. Her old age, to the verge of existence, still retained influence and commanded respect, though "the love of many had waxed cold." On the other hand, the whole career of the actor was marked by disappointment and vexation of spirit. His birth was obscure; he had no success in his profession; he was persecuted by the press with gibes and sneers as one who had mistaken his vocation; he had no friends; the lady of his love proved faithless; fortune mocked him; bitter poverty was his portion; the world scorned his pretensions and refused him even the meed his talents and labours had fairly won. His life of struggle and suffering ended in a suicide's death. The editor of the pretended 'Love Letters of Mrs. Piozzi' assumes

that this aged and respectable lady fell into an absurd passion for this woe-begone hero of the sock and buskin. But on comparing the correspondence as Mrs. Piozzi wrote it with the correspondence as the editor published it, we find that the suggestion of sexual love is made by an abominable misrepresentation of two passages in her letters, which we shall reproduce. They are both taken from the same letter, dated Feb. 3, 1820, and numbered in the printed copy No. VI. The printed copy quotes these words:—"Written at three, four, and five o'clock [in the morning] by an Octogenary pen; a Heart (as Mrs. Lee says) twenty-six years old, and, as H. L. P. feels it to be, ALL YOUR OWN." The proper text runs thus:—"And now, dear Sir, let me request of you—to love yourself—and to reflect on the necessity of not dwelling on any particular subject too long or too intensely. It is really very dangerous to the health of body and of soul. Besides that our time here is but short: a mere Preface to the great Book of Eternity;—and tis scarce worthy of a reasonable being not to keep the end of human existence so far in view, that we may tend to it either directly or obliquely in every step. This is preaching—but remember how the sermon is written; at three, four and five o'clock, by an octogenary pen—a heart (as Mrs. Lee says) 26 years old;—and as H. L. P. feels it to be—all your own." The true text contains a religious exhortation; the printed text is made to suggest an immoral communication. The word *octogenary* is emphasized by Mrs. Piozzi, not by her editor; "all your own" has no emphasis in the letter, and is put in capital letters by the printer.

The second case is dealt with still less honestly. Conway was in love with a young lady, Miss Stratton, who jilted him. Mrs. Piozzi wrote, as most friends would do under like circumstances, saying, in effect, the lady was unworthy of him, and that he ought to look higher. These are the very commonplaces of consolation, old as time itself, and daily renewed in the great moil of life. These were her words:—"Exalt thy love-dejected heart—and rise superior to such narrow minds. Do not, however, fancy she will ever be punished in the way you mention. No, no; she'll wither on the thorny stem, dropping the faded and ungathered leaves." The editor of the letter has changed the sense of the passage, printing it so:—"EXALT THY LOVE: DEJECTED HEART—and rise superior to such narrow minds. Do not however fancy she will ever be punished in the way you mention: no, no; she'll wither on the thorny stem, dropping the faded and ungathered leaves."

The true relations of Mrs. Piozzi to Conway were at first those of patroness and protégé: afterwards it became more affectionate; almost that of grandmother and grandson. The melancholy of a blighted youth weighed heavily upon Conway at the time he first heard of Mrs. Piozzi, and he eagerly sought her acquaintance, hoping, no doubt, to find sympathy in her love for Art and the Drama, with unprejudiced judgment of his own efforts. She was then at Bath, the centre of an agreeable literary circle, and her patronage might aid him in securing the success which had hitherto eluded his attempts to grasp it. As every reader of her memoir and letters must know, she was of an impulsive nature, and generous to a fault. Her quiet home was the resort of chosen friends, but those who had the nearest claim had disappointed her affection. Of her daughters she says, the eldest writes

once a year, "an Annual Register"; the other three, "A Quarterly Review, once in three months." The birthday of "dear cruel Lady Keith," her eldest, only brought despondency.

Sir John Salusbury, the creature of her bounty, her nephew by marriage, and adopted son, to whom she had given rank and estate, appears to have neglected her, at least to have yielded none of the warm affection which was her due. Having it in her power yet to confer benefits, with a heart full of the richest milk of human kindness, it was but natural that it should overflow on any worthy object presenting itself. It is the nature of most women to have pets. The melancholy young man, whose position was so isolated, whose need of a friend was so urgent, whose fortune was so hard, who sought her aid so appealingly, found a welcome and encouragement to pour out his griefs and difficulties; sure of sympathy and assistance. Mrs. Piozzi formed an intimate friendship with Mr. Conway's mother, Mrs. Rudd. The ladies passed much of their time together, and consulted each other how to help the young actor in his schemes, and how to secure for him the fame they were sure he deserved. Mr. Conway soon regarded Mrs. Piozzi as his best, his only friend; and to be "the destitute's sole friend" is a distinction gratifying to any benevolent heart. The story of his love for Miss Stratton was confided to Mrs. Piozzi, who approved of the attachment and cultivated the acquaintance of the lady's relatives for Conway's sake. When he was jilted by the fair one and suffered a severe illness in consequence, "his more than mother," as he called Mrs. Piozzi, showed herself indignant at the wrong, and poured into his wound the balm of her disinterested friendship. What rational person could imagine her soothing expressions dictated by an unbecoming passion for the unhappy lover! If her language is warm and flattering, such was hers usually to all her intimate friends; and at her extreme age, precluding the possibility of misconception, it was surely natural that she should write affectionately to her favourite, the son of her friend, and one whose misfortunes claimed solace from her pitying regard. How could she have thought of being on her guard while writing to the grateful young man who could not have misunderstood his benefactress?

In a letter dated "Bath, June 3rd, 1819," Mrs. Piozzi says—

"I wonder how you really like Johnson's and my letters! I wonder if you recollect asking me once if I should like to lead my life over again; such a happy one, as you then thought it. Poor H. L. P.! a happy life! Yet few, if any, have been more so, I believe; and the moments which gave comfort to three unequalled creatures—he, and the Siddons and yourself, will come smiling to my heart while its last pulse is beating. Of the three, she was most immediately benefited; and I am glad she has not forgotten me. Naughty lady! how they whistled her away from me, after—but no matter—try again, you see. What are hearts made for? The cook would reply, to be minced; but my last friend will defend it."

On other occasions she contrasts Conway's gratitude with the coldness shown by the two favourites who had stood on the same level with him in her esteem.

Mrs. Piozzi mentions Conway in one of her letters, noticed in 'Piozziana,' dated May 4, 1818. Mrs. Siddons speaks of him in a letter, written a few days later, which, as it has never been published, we transcribe:—

"27, Upper Baker Street, Regent's Park, May 18, 1818.
"You can never doubt, my dearest Mrs. Piozzi, of the happiness it must always give me to see any testimony of your continued kindness. I only wish you would oftener 'take the opportunity.' I saw Mr. Conway only for a few minutes, and those in

company with many talkers, but long enough to satisfy me that you are as young and gay both in mind and person as in those never-to-be-forgotten days of felicity which your kindness allowed me to enjoy at dear, dear Streatham Park. Many and happy returns of that day, which I wish I could participate with Mr. Conway and Susan; but I dare not promise myself so much happiness. But wherever I may be I will rejoice, and be assured, my beloved friend, that till I forget myself I never can cease to love and admire you with all the faculties of my heart and mind. Remember me most affectionately to my dear Dr. Whalley. Present my kind compliments to his lady and to Miss Sharpe. My dear Cecy and Miss Wilkinson desire me to offer you their best wishes, and I remain, Your ever faithfully affectionate, S. SIDDONS.

"Our friends seem to enjoy their accession of health with all the hilarity of five-and-twenty. I am to dine with them to-morrow, and shall make them happy by my report of you, dear soul! for they love you dearly; but who is not Alonzo's friend?"

The above sufficiently refutes the calumny that Mrs. Piozzi practised reserve with her friends in speaking of her favourites. It shows, too, the demonstrative style then prevalent. She writes to Conway:—

"You have been a luckless wight, my admirable friend, but amends will one day be made to you, even in this world; I know, I feel it will. Dear Piozzi considered himself as cruelly treated, and so he was, by his own friends, as the world perversely calls our relations, who shut their door in his face, because his love of music led him to face the public eye and ear. He was brought up to the church; but, 'Ah! Gabriel,' said his uncle, 'thou wilt never get nearer the altar than the organ-loft.' His disinclination to celibacy, however, kept him from the black gown, and their ill humour drove him to Paris and London, where he was the first tenor singer who had 50*l.* a night for two songs. And Queen Marie Antoinette gave him a hundred louis-d'ors with her own fair hand for singing a buffo-song over and over again, one evening, till she learned it. Her cruel death half broke his tender heart. You will not wait as he did for fortune and for fame. We were both of us past thirty-five years old when we first met in society at Dr. Burney's (grandfather to Mrs. Bourdois and her sisters), where I coldly confessed his uncommon beauty and talents; but my heart was not at home. Mr. Thrale's broken health and complicated affairs demanded and possessed all my attention, and vainly did my future husband endeavour to attract my attention. So runs the world away."

The postscript reveals her own opinion of the affection of her heirs:—

"The Admiral and Lady Baynton are come tearing home from France, having heard of Mr. L.'s illness. Run, neighbours, run!! Oh! how a man must be flattered, sure! to see long distant, suddenly dutiful relations arrive, breathless with haste, too! Oh, my dear Sir! pray for me that I may 'scape the vultures by swift, if not sudden, dismissal."

These letters, like her books, are thickly sown with classical and historical allusions, in which Mrs. Piozzi's unimpaired memory loved to revel:—

"Apropos to notes [she writes, in May, 1819], as dear Mr. Conway says, 'when do you find time to write so much, Mrs. Piozzi?' But the annotations to Wrazall don't distress me with fears of falling into improper hands, as Johnson's letters did—because of those old confidential stories; and as your fancy in a happy hour prompted you to court acquaintance with Thrale's wife more than with Piozzi's widow, I shall leave marking and margining my 'Travels' till the last. May all of them but contribute to amuse you, and keep me alive in your remembrance; a place I can't give up. To keep you in ours, no need of such a contrast as little Mr. Booth exhibits, surely; the Triton of the minnows; and Miss Willoughby talks of some new man—nobody knows who. Miss Williams says that if you ever go to Chester by any accident, she could

be useful to you. You will want none of us; and in two years it will be *virtue* in you to name our names with kindness. Farewell, then, and adieu! To these synonyms the Latin word *Vale* is univocal. Romans often at the end of their letters say, 'Jubeo te bene valere,' you may observe,—'I command thee to be well,' or 'to keep well'; but *Vale*, in the imperative mood, is neuter, and Frenchmen best translate it, 'Portez-vous bien.' *Vales* to servants sprung from this old Latin way or idiom; meaning a gracious farewell; little as the word was understood to have so classical an origin. 'Yes,' says Juliet, 'but all this did I know before'; yet *thus* and *thus* do I beguile the time—ay, and the thing I am, by seeming otherwise."

Mrs. Piozzi seems to have been at this time domesticated with Conway's mother. Mrs. Stratton was the grandmother of the young lady he loved,—his Charlotte," as Mrs. Piozzi called her.

The following letter is characteristic:—

"Friday, June 4th.
"And now, whilst all the world is preparing in some way to celebrate our old king's birthday, my dear friend is rehearsing Bassanio for the evening, having first read his letter from No. 13. It must ever be a matter of curiosity to think that so strange a tale as Shakespeare founded his 'Merchant of Venice' on—should be familiarly related in three kingdoms. I have read it in Gregorio Leti's 'Life of Sextus Quintus,' and again in Spanish, where Portia's contrivance is called *milagro d' ingenio*—a miracle of ingenuity. We have it likewise in Percy's collection of old ballads; but, perhaps, for I have not the book, it may be told there as an Italian story. Have you a good Launcelot? Shakespeare did certainly know more of the colloquial language and manners of Italy than his commentators are aware of. I cannot help knowing that if a gentleman in past days saw an old humpbacked man he would call after him, 'Gobbo, che ora è?' or, 'Cieco, cosa fai tu là?'—'Hunchback, what's o'clock?' or, 'Blind man, what are you doing there?' Footmen, too, if favourites, would seldom be called by their names; but 'Here, you, Biondello,' little fair-face, or 'Moretino,' little brown-face; as we find Shakespeare does in the 'Taming of the Shrew.' Nay, but as Johnson's letters say, let us hear something about *Bolt Court*. Why, then, this you shall hear, that I felt delighted to think I came in your head as sitting—for so I used—kicking my heels in the carriage waiting for the good doctor, who would not be hurried, but who would be angry enough, and Mr. Thrale still more so, if the dinner was spoiled by our being so late home. And what a morning I once had when carrying Sir Luca Pepys to attend him in a dirty room—with one uncleaned window—my companion cried out, 'Let us get him to Streatham Park directly; why, *life would go out here of its own accord*.' Ah, *si vous pouviez comprendre*, how I do wish, and hope and try, to make you feel an interest in all this old stuff! But here comes our clever Mr. Mangin, from Paris, and you shall not escape hearing how your *oldest*, at once, and *newest* and truest friend is esteemed in that capital for having written your favourite book, 'British Synonymy.' And there is a portrait prefixed to the work, and the people asked Mr. Mangin if it was like, and came round him, he said, and cried, 'Vit-elle encore!' 'Vit-elle encore!' Comical enough! I had no notion on't. He tells me that the abhorrence of these strange fellows to the Bourbons extends not up to the king; and that he knows very competently well how to manage them. The stage he describes as polluted with libellous representations, ridiculing our country, our customs and our government; but they showed him an imitation of my 'Three Warnings,' *en vers libres*, very well done. And now, if you do feel rejoiced that the last morsel of paper will soon be covered, it will vex me. So it will if you fancy I require answers to all this *congerie* of sense and nonsense. Indeed, I am not *exigante*; all I wish, all I beg, at least, are the three words I used to teize Salusbury for when he was at Oxford; *safe—well and happy*; but let me have those magical words sent me soon; or how shall I again be a *jenny little thing*? as page 56 of the 2nd volume

calls me. The history of that last appellation was as follows: Some arrival was announced; a man with a new name; so I began imitating him before he appeared; and made him describe all the friends he found at Streatham Park in a letter he was to write in the evening. 'Ay,' added Johnson, 'and there was the gay mistress of the house, who I expected to see a fine lady; but soon found she was a funny little thing.'"

An anecdote of Johnson's social wit is given in a letter dated some months later:—

"While there was so much talk about the town concerning mal-administrations, some of the Streatham coterie, in a quibbling humor, professed themselves weary of *Male*-administration, as they pronounced it emphatically,—and proposing a *Female* one, called on Dr. Johnson to arrange it.—'Well then,' said he, 'we will have—Carter—for Archbishop of Canterbury. Montague—First Lord of the Treasury. Hon. Sophia Byron—Head of the Admiralty. Herald's Office—under care of Miss Owen. Manager of the House of Commons—Mrs. Crew. Mrs. Wedderburne—Lord Chancellor. Mrs. Wallace—Attorney General. Preceptor to the Princes—Mrs. Chapone. Poet Laureate—Hannah More.'"

—'And no place for me, Dr. Johnson?' cried your friend.—'No, no! you will get into Parliament by your little silver tongue, and then rise by your own merit.'—'And what shall I do?' exclaims Fanny Burney.—'Oh, we will send you out for a *spy*,—and perhaps you will get hanged! Ha, ha, ha!'—with a loud laugh."

"Mrs. Pennington and I," says Mrs. Piozzi, in another letter to her "youngest adopted child," as she calls Mr. Conway, "are your Hephæstion and Parmenio"; and by another example she describes her relation to her friend:—

"When Atterbury presented Pope, the poet, with a Bible—'Does your Lordship abide by it yourself?' said he.—'We have not time to talk now,' replied the Bishop; 'but I do certainly, and ever will abide by it. Accept my book: I consider it as a legacy.' Pope's letter to him afterwards, just as poor Rochester set out for the Continent, is very tender, very touching; and I am always wishing when I read it that such may be dearest Mr. Conway's sentiments towards me. 'I shall never suffer to be forgotten—nay, to be only faintly remembered—the pleasure and pride which I must ever have in reflecting how frequently you have entertained me, how kindly you have distinguished me, how cordially you have advised me. In conversation I shall wish for you; in study I shall want you; in my most lively and most thoughtful hours I shall equally bear about me the impressions of you; and perhaps it may not be in this life only that I shall have cause to remember and acknowledge the friendship of the Bishop of Rochester.'—Alex. Pope *loquitur*. Will you subscribe to them as your sentiments for poor H. L. P.! abating the ideas of dignity annexed to Atterbury's superior station and superior learning! More desire of your temporal and eternal welfare could not have animated his gentle bosom, had he known and conversed with you as I have done."

It is manifest in all these letters that the regard of Mrs. Piozzi prompted her to impart without craving reciprocated benefits. She asks only from Mr. Conway the assurance of his welfare, and that her kind efforts to serve him are efficient. Such is the nature of true benevolence, which warms the heart it fills. She could not but feel "the maternal touch" towards one who was so much indebted to her. What a pretty, fanciful way of expressing her kindness is the following close of a letter, written in February, 1820:—

"Here are the Pennington sermons in folio, and my answer to her last letter. Read and put it in the post, and go to the rehearsal and eclipse them all, and dine with me and Sharpina and Miss Willoughby: a mere fasting dinner for six intimates, only including your mother, sister, daughter, friend."

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'Have you lodgings here,' cried a postillion in the night, 'for Don Manuel de Medina Sidonia, y Comandante e Vittorio Emmanuel de Terriera y Souza?'—'Oh, Lord, no, Sir!' replies the landlord; 'here are too many of the nobility!'—'Prythee, fellow,' returns for answer *l'avant courier*, 'there is but one person in the chaise.' So that person, however designated, is
H. L. P."

As early as June, 1819, Mr. Conway appears to have consulted Mrs. Piozzi on the subject of his matrimonial project, for she writes about that time—

"Your friendship is my boast, and your felicity my truest wish; my unfeigned approval follows your every step. But how can I advise in such a case? I dare not! Oh, but too well does dear Mr. Conway know that I think no fortune good enough—no applause loud enough for his talents and merit; well does he know, too, that I felt ready to promote a more splendid scheme of happiness than this, although my heart knew that its completion would certainly have estranged us from each other. But to decide against one's self is a trick played by delicate minds perpetually; and Johnson always warned me to beware of it. 'Scrupulous tempers make few people good,' said he, 'and many people miserable.'"

Changing the subject to criticize Miss O'Neil's acting, Mrs. Piozzi adds—

"Dr. Gray, the prebendary of Durham, came in while I was writing this. He saw Siddons at a great quality dinner, and she looked well, he said; but scarce spoke to him six days ago in London; 'and we were so intimate, you know,' said he, 'when we both lived so much with you and Mr. Piozzi at dear Streatham Park!' 'Suivez, says Rousseau, 'la chaine de tout cela'; it would have led only to *chains*. Connection with humbler-sized abilities is safer; for though the disproportionate features of arrogance offend me at the first, a flexible mind like mine easily yields to the predominance of a higher spirit, assimilating itself to false appearances of virtue; as some bodies by taking poison in small quantities find it at length almost necessary to their existence. * * This moment and not before—Wednesday, June 9th—blows Sir James Fellowes hither. He will not share my solitary dinner; * * but he felt my pulse—pronounced me quite well. * * 'And how,' says he, 'is Conway? He is your favourite!' 'Ay,' replied I. 'We went to the play last night—the dear Strattons and myself—for the first time since he left us.' 'Stratton! Stratton! oh, that's the pretty girl that has a likeness of Catalani, and is in love with Conway.' 'Mercy on me, my dear Sir James! why do you say such strange things?' 'Nay—nay; I never saw her or him but one day, you know; one Spanish proverb, though, comes in one's head of course: Love and a cough can never long lie hid.' 'He has,' replied I, 'a return of that vile sore throat.' 'Merely an affection of the membrane,' was his answer, 'caused by perpetual irritation. You and Miss Stratton will hear his voice ne'er the worse for it.' 'Thank God for that,' was my reply."

Mr. Conway's affair of the heart was most unfortunate, and it was the office of his faithful friend to sympathize with him and alleviate his distress. Mrs. Piozzi afterwards writes, in allusion to what she thought a release for him "from tyranny and slavery of the worst kind"—

"Mezentius tied a living body to a dead one; but marriage chains a soul aspiring to a spirit grovelling, when ill-assorted minds meet, as we sometimes see; and the superior creature, like a wounded bird, flapping his wings in vain, dies of vexation on the ground he scorns."

Mrs. Piozzi's poetical fancy is continually having its outlet in verses which do her no great credit as a poet. "The Marine Voices" speak comfort to her in the remote place chosen for her summer retreat; and she adds—

"Assure yourself, dear Sir, these are the only solid consolations at eighty years old, when our consciousness must become either a throne or a scaffold to us; make it the first, I conjure you; and pardon my solicitude, which can proceed but from the

purest motives—the fondest friendship—the best-placed esteem—the truest admiration. * * You never will have a better correspondent, a more competent monotist, a kinder friend, or more disinterested, than is poor
H. L. P."

Another allusion to one of Conway's loves:—

"So, charming Siddons is charming Siddons still, you see. How have I idolized that wondrous creature, till she, like —, was weary of my praises! Cecy will win hearts of Cantabs by hundreds, I suppose; but if she ever did give you *her own*, the conquests won't delight her."

The following extract is from a letter dated Weston-super-Mare, August 21:—

"Ah, if I was indeed the good creature your partial friendship leads you to fancy me, you would be well—I wonder how soon! for the prayers of a righteous person, we are told, *availeth much*, and sure, I think, you have not wanted mine. When we meet, I will tell you an odd thing, a superstitious thing, bred by

Fancy, whose delusions vain
Sport themselves in human brain,

—though I love not to shut her out, because with her death dies every charm of our existence, yet dare not let her in, lest she should seize on Reason's throne, and throw the grave good lady down the steps. What a pretty allegory is that of Gaspar Gozzi, in my Synonymy of the blind man and handsome woman on the Rialto! I never remember under which article anything is to be found; but you are a living index to my books. Whilst we were living here at the hotel, the waiter, with a grin upon his naturally sullen countenance, said, 'Here's a man inquires for Mrs. Piozzi.' 'Bid him come in'; and, seeing the strange visitant, 'Be pleased to call my maid.' Both entered. 'What's all this,' cried I. 'Edwards!'—'Yes, sure!'—'Why, the poor fellow is half dead, I vow, in a smock frock and dirty!'—'Yes, sure!'—'And hungry, too! and mind what he says, Bessy; he says he walked hither from Dymchurch, 228 miles; and slept in the streets of Bath last night, and walked here to-day! For what! in the name of Heaven! Ask him.'—'He is stone deaf. He came to see you, he says.'—'See me! why he is blind, high gravel blind, at least; and one eye quite extinguished.'—'I must get him some meat,' says Bessy; so she did; and set what we call a Benjamin's mess before him, which a dapper post-boy snatched away, and left my countryman a living study for Liston, a statue of dirt and despair, reversing Neddy Bray's distress, who ate up other people's food, and this fool lost his own. On close inquiry, the poor witless wanderer had gone to Brynbellia upon Midsummer-day, it seems, to claim 2*l.*, which as a superannuated laborer he tells me I used to pay him annually. Salusbury drove him from the door. 'Ah, Sir John, your good aunt, God bless her! would not have served me so. Where is the lady that was *Mistress* of this house?'—with a Welsh howl that naturally enough provoked the present *Master*. 'Why, she is at Bath; go look for her, you dog!' And the wretched creature took him literally. So I had to ship him off for Cardiff, which, though the wrong end of my Principality, was better for him to be lost in than England, and I hope he got safe home somehow. 'Tis of such mortals that these mobs are formed, and no wiser, as it appears by their stupidity in facing disciplined troops with no other arms than one pistol and a few brickbats. Has the heat wholly exhaled the common instinctive sense of danger from their heads? I like not, however, the threatening placards set up at London. God keep the metropolis quiet, and these county meetings will soon be extinguished. The dear newspapers came to my hand while I was writing. Oh, thank you, thank you for it 1,000 times! And which of the Conrads known to historic truth is dramatized, I wonder! The elder was proclaimed King of the Romans about the year 1220 or 30; but would absolutely be *Emperor* in spite of the Pope; to annoy whose Italian dominions he drove into the Peninsula, and committed famous cruelties at Naples, Capua, &c., after having behaved beautifully the early part of his life; and so they compared him to *Nero*. He was poisoned by his

brother Manfred, but left a son whom the Neapolitans called Conradino—the little Conrad; who had a great soul, however; set an army on foot at sixteen years of age, in order to recover some of his father's conquests, possessed by Charles of Anjou, who defeated him and his martial cousin, Frederick, at Lago Fucino—and as they crossed a river to escape, caught both the fugitives; and hapless Conrad lost his short life on a scaffold at Naples, when only eighteen years old. He was a youth of quite consummate beauty; which was the reason our King William the Third used to laugh when German friends and flatterers compared them; because, otherwise, the parallel ran happily enough; the same ardor in battle, the same hostility to Popes; and all at so unripe an age too! But, as Dr. Johnson said to Mr. Thrale, 'Oh, sir, stop my mistress! if once she begins naming her favorite heroes round, we are undone! I hate historic talk, and when Charles Fox said something to me once about Catiline's conspiracy, I withdrew my attention, and thought about Tom Thumb.' Poor dear Doctor Collier loved it no better. 'My sweet child,' he used to say, 'leave thy historians to moulder on the shelf; I have no hooks in my brains to hang their stories on.' And yet their adoring pupil distracts her latest found friend with it in the year 1819—and all out of her own head, as the children say; for ne'er a book have I. Send me the tragedy if 'tis good for anything, and you can do it without inconvenience. Once again, I wonder much who wrote it! Who acted it last night you have told me; and it was very kindly done; and I am now more easy about your health, and more careful of *my own*—that I may the longer enjoy the comfort of being considered as dear Mr. Conway's admiring and faithful friend,
H. L. P."

Such letters as the above show vigour of the intellectual faculties at the age of fourscore, with a singular capacity for receiving enjoyment, not only from passing occurrences, but reminiscences of the past. A happy and fortunate old lady, *certainly*, was Mrs. Piozzi, and not the least in finding a ready listener to her stories of bygone ages and of her contemporaries; a listener to whom she felt that she was doing good while she rattled on in her amusing vein. Of her kind anxiety for her suffering friend's health she tells Mr. Conway, "you will feel something of it yourself forty years hence for a favorite son or daughter." In another letter from Weston, in August, after repeating somebody's jokes about the painters, she retails a few of a past generation:—

"When our Artist's Exhibition first began, in 1758 or thereabouts, he (a Mr. Thornton) set up a sign-painter's collection to be stared at. A great pair of thick legs, and written under 'The Irish arms,' was one joke. 'Fresh eggs every day—now laid by me—Mary Simpson,' was another. A man struggling through the world as the Brahmins in India, I remember among others; and when the wit and the waggy was applauded, 'Why, Sir,' says some one, 'Mr. Thornton could make—aye, I dare say he could make, three score *jeux-de-mots* in a minute.' 'Indeed,' replies my father, 'they must be puns at second hand, then, I fancy.' Well, we have forgotten the comet, and you forgot to buy a 16th and to let us go shares in the lottery, though I do assure you 2,000*l.* apiece would—oh, but it was only 1,000*l.* apiece! and so we disdained it; we will wait for better luck another year, in January, for example, the time of our nativity! But gold's poor, India's insolvent. We must seek true treasure where you are sure to find it."

Look in your soul's bright mirror, there it shines,
A Being so descended, formed, endowed,
Sky-born, sky-guided, sky-returning man,
Erect, immortal, rational, divine!

* * Did I ever tell you how, when we were all choosing flowers—we women—at old Streatham Park,—how Montague drew the rose, of course; Sophia Sheffield the carnation; and a broad, staring sunflower was *my* lot. I pouted. 'Nay,' exclaimed Johnson, 'does my mistress scorn Apollo's emblem!'—Clytra—so famous for fidelity in affection that even the appearance of neglect

could never shake it. I was glad when a little, insignificant lady drew the daisy, and put a change on the conversation. Flowers, however, remind me of bees, and bees of honey; I hope you eat honey for breakfast, 'tis so deterrent in its nature, so truly amical to the constitution. We make a liquor of it in Wales, called mead by English people, metheglin by the natives. 'It doth, nevertheless, make such a humming in the mead,' says some old writer, 'if you drink too much on't; belike not forgetting the house in which it was born'—the hive, I suppose. * * Tuesday night—and may God bless and preserve my excellent, my all-accomplished friend, even from himself and his own apprehensions. Come now, be well persuaded, as I am, of your advance towards recovery, and be careful while in this state of irritability not to let any cares come near you; least of all thoughts of my displeasure about your not writing. Write when you can and how you can. My whole desire is to do you good in some way, any way. May it but be in my power! * * That—

Pyrrhus will ne'er approve his own injustice, Or frame excuses when his heart condemns him, —was a favorite sentiment of Dr. Johnson's; and noble 'tis, and worthy the son of Achilles; worthy Sam Johnson and Augustus Conway! But it is not Ambrose Phillips has the merit. I have read it in *Racine*, and shrewdly suspect 'tis in the old French play, but I must trust to memory. I think 'tis a great wonder that you ventured on Jane Shore in these democratic days, 'when like a matron butchered by her sons,' &c. But I read in your newspaper of a large pike eaten by tadpoles. So, perhaps, Britannia is to be devoured by — & Co."

A few days later she calls his attention to the wonder of

"a woman of my years endeavouring to divert dismal thoughts by turning an ode in Horace. Yet sure, when all criminal levity is kept at an immeasurable distance, there can be no great harm,—can there?—in reading old Latin poets in the house, or in swimming away from Bessy and the Dipper, when once flung upon these majestic waves, whenever the prudent firm of Messrs. Rhubarb, Aloes & Laudanum detained me but too long! All is well over now, however, and by my own prescriptions merely; for I do know more concerning the *Materia Medica* than an apothecary's boy. Johnson said he could teach me anything but law; and dear Mr. Conway would press for the reversion of his honoured mistress."

"Monday, 13th September, 1819, Weston-super-Mare. "My dearest friend,—I am going on the sea—a party of pleasure; and lest the vessel should upset and I should be lost, I leave your money—50l.—and your watch—a gold repeater—safe in the box; which if Bessy fails to deliver by any accident, dear Mr. Conway must claim from the executors of his truly-attached HESTER LYNCH PIOZZI."

About the last week in October of this year Mrs. Piozzi was again in her old quarters at Bath, whence she writes cheerily to the friend who is still suffering from an injured leg, "hurt in the mad scene of *Conrad*," the cold and fever that followed the accident having "made a deposit, bringing on temporary lameness." Astley Cooper is Mr. Conway's physician. Mrs. Piozzi is met at Bath by shocking reports of the amputation of the leg in London; but she knows the truth, and writes to console and amuse—mentioning "the wonder and sorrow of society" for "the strange swiftness of Col. Rogers's death, together with his family's frightful danger of extirpation in the loss of both son and daughter."

The aristocratic lady is very severe, in one of her letters, on Conway's commercial admirers at Birmingham:—

"They would have paid their pelf to see Conway, but not a penny to serve him; and for his illness caused by serving them, what cared they? Swift's projector, who endeavoured to extract sunbeams from cucumbers, was not more hopelessly employed than one who tries to soften hearts in

the evening which have been all the morning pressed against a comforting-house desk."

Speaking of her "attempting a little spot of work," she adds:—

"Silly! at my age to hope for approbation! but 'even in our ashes live their wonted fires';—and Lizard, the well-known war-horse who carried Duke William over the plains of Culloden, and is immortalized in Johnson's letters, would do his exercise between the pillars every day when thirty years old, and apparently enjoyed the praises of his master, Mr. Carter.—We had an attempt at a meeting yesterday, but all proved abortive; so we make an address. 'Lord, Sir!' said I to Archdeacon Thomas—'why, England will be divided soon like the Hebrew alphabet—into radicals and serviles!' Oh, how that joke was applauded!"

Poor Conway's illness and melancholy kept his lady-friends at Bath and Clifton in distress about him for months; but in January he was sufficiently recovered to come and answer for himself. Mrs. Piozzi, however, will not think him careful enough of his health. She writes—

"Do not be wholly thinking of your Charlotte [the young lady at Bath who was the object of his affections], but condescend to care a little for Mrs. Pennington and for me, and for our Conway. Here is a gentler thaw than I could have hoped for, and I trust no trace of the little cough remains. The tuneful nine, as I call the string of asses who come braying to our doors in a morning, will keep all right about the region of the lungs; for the heart we shall know more on Tuesday; but keep a warm corner, come what will, for your H. L. P."

It was about this time that the rupture took place between Conway and his lady-love—probably his betrothed, as Mrs. Piozzi afterwards speaks of her seeming "quite happy in her emancipation,"—which was so severe a blow to him, and perhaps darkened his future life. It may be gathered from these Letters that he was cast off on account of some whim about inequality of birth, though his "mistress" says his was "superior to hers on both sides." The young man's only consolation was found in the sympathy of his adopted mother, to whom he seems to have spoken and written fully and freely at all times; while she, of course, espoused his cause as that of a son. "As if you were indeed my child," is frequently her affectionate expression.

Of Anagrams: a Monograph treating of their History from the Earliest Ages to the Present Time; with an Introduction, containing Numerous Specimens of Macaronic Poetry, Punning Motives, Rhopalic, Shaped, Equivocal, Lyon, and Echo Verses, Alliteration, Acrostics, Lipograms, Chronograms, Logograms, Palindromes, Boutis Rimés. By H. B. Wheatley. (Williams & Norgate.)

WHEN Capt. Barclay accomplished his feat of walking a thousand miles in a thousand hours—a task which kept him awake every hour for six weeks—the last thing he thought of was going to bed and settling down to sleep. Indeed, he could not have slept if he had tried; and if he did sleep, the chances were that he would never wake again altogether sane. In short, the nerves had been so overstrained that they could only be recovered gently and carefully. A little slumber was allowed, but the man must up and walk again; then rest and slumber for an hour, or perhaps two, and off once more for half a mile or so; and thus he was tenderly let down, a little more repose and a little less labour till things were balanced, nature satisfied, and the nerves put into the condition of "as you were."

It seemed laborious trifling that a man should thus be kept walking when his wage was won; but the trifling was medicinal. A like treat-

ment is required for those who toil with the brain as well as for those who labour with the legs. The old gigantic scholars, when they had achieved some wonderful feat, after long cogitation and much weariness, did not suddenly send their brains to sleep. These were kept jogging on little exercises and trifles till a healthy condition was reached, when utter quiescence was the safe way to health; and the most abstract of philosophers took to making anagrams and scores of similar toys, as our tired grandfathers used of an evening to put on their nightcaps. It was not absolute repose, but it was a step towards it.

"Literary follies" the elder Disraeli calls them, and some of them are so, chronograms especially—inscriptions in which, as Addison remarked, "we are not so much to look in 'em for the thought as for the year of our Lord." Punning mottoes, or "canting" legends on shields of arms, on the other hand, occasionally display a little wit, and often some blasphemy. The device of the Vernons, "Ver non semper viret," is an example of the former; that of the Hookins, "Hoc in loco Deus," of the latter. The making of the Palindrome, in which the sense was the same in whichever way the line was read, must have taxed the wits of the maker, especially when he tried his hand at a poem. In a small form, that of the lawyer is a good sample,—

Si nummi immanis,

or, as Camden translates it, "Give me my fee and I warrant you free." Lyon Verses, the invention of Apollinaris, of Lyons, differ from the Palindrome in this, that the words, as they stand, and not merely the letters, make a reverse sense in the reverse reading. For example, here is a dialogue between Abel and Cain:—

A. Sacrum pingue dabo, nec macrum sacrificabo.
C. Sacrificabo macrum, nec dabo pingue sacrum.

Leonine Verses, where terminations rhyme with central words, are altogether different. They are of monkish origin—some monk, Leoninus, having generally the credit of the invention. The prettiest example we know of these is the inscription in the exquisite Chapter House of York Cathedral,—

Ut Rosa flos forum, sic est domus ista domorum.

If Mr. Wheatley would increase his collection of these, we recommend him to look into 'The History and Antiquities of the Town and Borough of Reading.' The Leonine verse is common enough in our old ballads, of which here is a sample:—

O! Helen brave! but this I crave,
On thy poor slave some pity have!

But by far the best example with which we are acquainted of the old monkish Leonine rhyme is furnished by Parnell. When Pope was reading the manuscript of 'The Rape of the Lock' to Swift, Parnell was passing "to and fro" in the room, apparently inattentive. He contrived, however, to remember the description of the toilette; and when Pope, on the following day, was speaking of the poem, Parnell declared that the matter of the toilette was stolen from a monkish Latin manuscript. The reverend joker produced an old paper with the passage in question, of which Pope's seemed the English transcript. In the Latin, Parnell made the syllable before the pause in the middle rhyme to the last but one in the verse, and the lines beginning—

And now unveil'd the toilet stands displayed,
Each silver vase in mystic order laid,

commenced thus in their Latin form:—

Et nunc dilectum speculum, pro more relictum,
Emicat in mensâ, quæ splendet pyxide densâ, &c.

And Pope was wild till Parnell own'd the trick.

Other monks devoted their ingenuity to Rhopalic or "Club" Verses, commencing with a monosyllable, and increasing the syllables in

every succeeding word to the end of the line; or exactly the reverse. The construction of the English language renders this feat impossible in our own tongue. Shaped Verses speak for themselves; every one is familiar with the pair of wings in the poems of George Herbert. Of this fancy Simmias, of Rhodes, is the foolish father, as Lasus was of Rhodograms, which consist of poems from which the author excludes, arbitrarily, any letter of the alphabet. This whim has had more followers and Lasus more sons than Mr. Wheatley is aware of. Its application is most difficult in English when the poetaster strives to render the letters *s* and *c* superfluous. These sibilants are so omnipresent that, to write even a song without them, is like fiddling without resin. Mr. Wheatley does not notice this, nor the fact of two examples, at least, in English. Mr. Thelwall, many years since the editor of the *Champion* newspaper, wrote a song without a sibilant, the words of which have escaped our memory; but we can recall another example, which first appeared in a Bath paper some thirty years ago:—

Oh, come to-night! for nought can charm
The weary time when thou'rt away.—
Oh, come! the gentle moon hath thrown
O'er bow'r and hall her quiv'ring ray.
The heather-bell hath mildly rung,
From off her fairy leaf, the bright
And diamond dewdrop that had hung
Upon that leaf—a gem of light.
Then come, love, come!

To-night the liquid wave hath not,
Illum'd by the moonlit beam
Playing upon the lake beneath,
Like frolic in an autumn dream,—
The liquid wave hath not, to-night,
In all her moonlit pride, a fair
Gift like to them that on thy lip
Do breathe and laugh, and home it there.
Then come, love, come!

To-night! to-night! my gentle one,
The flower-bearing Amra tree
Doth long, with fragrant moan, to meet
The love-lip of the honey-bee.
But not the Amra tree can long
To greet the bee, at ev'ning light,
With half the deep, fond love I long
To meet my Nana here to-night.
Then come, love, come!

Some foreign critic, from the frequency of sibilants in our language, has called it a "langue d'oiseau." It is certainly not more so than the Latin. For example, in the first fifteen words of the 1st Epistle, 2nd book, of Horace, the letter *s* occurs thirteen times, while in the same number of words in Francis's translation it is met with only seven times; and other examples might be cited.

Alliteration is another hobby-horse which idle scholars have frantically ridden, because some few serious poets have had recourse to what Churchill styles—

Apt alliteration's artful aid.

The line—

Long-lab'rd languid lulling lying lays,
is terse enough, though uttered in joke; but Mr. Wheatley might have quoted earnest alliterations that would at least have puzzled a foreigner to pronounce: as, for instance, the line in Southwell's 'Joseph's Amazement'—

Sick hearts, that shift no site, shift rooms in vain!
—which might well excite the amazement of Joseph, from whatever land he came.

While treating of single letters, let us add a circumstance that Mr. Wheatley has not noticed; namely, that in the reign of James the First, Lord North wrote a set of sonnets, the successive initial letters of which went regularly through the alphabet. Those letters have been tossed about and played with by the wits whenever opportunity offered. We remember when Alderman Waithman was advised to put L.L.D. to his name on retiring from business, as they would fittingly designate him as "Late Linen-Draper"; and, more

recently, it was suggested that D.C.L. would be a degree which would become Lord Powis, as it implied "Dedit Cambria Lætitiā!"

Again, Macaronic Verses have largely occupied the pens and industrious leisure of scholars. Mr. Wheatley's examples are poor and common. He and even M. Octave Delepierre have overlooked the best example of Macaronic poetry ever published in England,—namely, the 'Epistola Macaronica ad Fratrem,' by Dr. Geddes, published anonymously in 1790. It described, with admirable and amiable fun and frolic, the doings at a dinner-meeting of the Dissenters at the London Tavern. The spirit of the poem never flags, and this is a sample of the humour which pervades it:—

Thick-shortus sed homo (en! nomen credo Bevellus)
Up-startans medio, super et subbellis scandens,
Toti conventus oculos atque ora trabebat.
Breech-pocket one hand fills; totum tenet altera chartam;
Chartam morosis plenam sharpisque resolvit,
Tum pandit big-mouthum—atque o que grandia verba
Profluit noster Cicero!....
Pars una "Hear! hear him!"—"Move, move!" pars altera
clamat.

—If Créqui was bidden by the French King to hang himself because he was not present at a victory gained without him, what shall we say to the collectors of Macaronic poetry who have failed to procure a copy of the 'Epistola Macaronica ad Fratrem' of Dr. Geddes?

Mr. Wheatley asserts that where the English is mixed up with the Latin without alteration, the poetry is not Macaronic. We differ from him; and we claim as Macaronic the following jolly lines, which have escaped his research, and that of the Belgian Consul also:—

Now vespers have been said and sung,
And the clanging convent bell
Hath hush'd its loud, unruly tongue,—
Alemus corpora in our cell.
Of old time too, let's make the most,
Or celer pedis, says the story,
He'll be, in rapid passage, post,
In fluentia aique more.
Bibamus, fratres jocos!
Bibamus sine fine!
Bibat omnis frater mi!
Suum "frigidum sine!"

Let none but jolly friars here
Presume to draw around the board;
Plain liquids are our simple cheer,
Sine mensura! is the word.
If any water-drinkers come,
May their own dull liquor choke 'em!
We hate the deos fluminis:
Bacchus rubens sacrat locum.
Bibamus, &c.

And not when even Morning bright,
In golden beams doth gladly break,—
Will we heed his intrusive light;—
We'll drink him down, at least a week!
Like Greeks at Babylon we'll sit,
Ah, there, no hearty fellows shunn'd 'em,—
Hoc modo agmen incessit,
Septem dies bacchabundum!
Bibamus, &c.

We hark not to the drawing alas!
Who about Sorrow dully prosed;
Void of care, our years they pass!
Our lives are lilia mixta rosas.
If grief should come,—then Bacchus, you
Show that from grief there a relieve is,
And, pondere curarum, tu
Nostra mesta corda leves!
Bibamus, &c.

Another species of hornpipe in fetters which scholars have been pleased to dance is to be found in Echo Verses,—of which a brief and good illustration occurs in the following:—

What are they who pay three guineas,
To hear a tune of Paganini's?
(Echo) Pack o' ninnies!

Bouts Rimés follow,—or rhymes supplied, to which verses are to be written. Mr. Wheatley asserts, upon very questionable authority, that Campbell, in composing his 'Lochiel,' wrote the rhymes first and filled in the wanting words afterwards! When this is made a game of, the difficulty to be surmounted should not consist in finding words to rhymes, but rhymes to words. It would perplex a conclave of philosophers for a year to make a quatrain, the

alternate lines of which should rhyme properly with *month* and *orange*.

In Equivocal Verses, again, many wits and scholars have shown their dexterity, after infinite cudgelling of brains. By equivocal verses are meant those which may be made complimentary or satirical according as they are read straight across or descending, as in the squib beginning—

I love with all my heart The Tory party here
The Hanoverian part Most hateful do appear.

The Acrostic needs neither explanation nor illustration. Mr. Wheatley says that the "arguments of all the comedies of Plautus are in the form of acrostics,"—but if he means thereby that Plautus composed them, we believe he is in error. The acrostic "arguments" of those admirable comedies are generally ascribed to Priscianus.

After all these preliminary exercises, we come to the Anagram,—in which, by transposition of the letters, different meanings are presented, as in the name of the present Federal Commander at New Orleans:—

General Butler = Gen^l Real Brute.

All Mr. Wheatley's illustrations are very old, and in his history of anagrams there is nothing new; while we miss much that is rare, and which would have been as valuable as the greatest novelty. Anagrams probably descend to us, as he says, from the Greeks; but our compiler does not seem to be aware that after the fashion of making them died out in France, where Calvin is falsely called the inventor, it was restored by Dorat, who is only passingly spoken of as composing them. He has not read Joly's reference to the 'Bigarrures du Sieur Desaccords,' and is not, indeed, acquainted with Tabouret. He does not communicate the long name of the Hungarian who rang fifty anagrammatic changes on the single and apparently intractable word "Leopoldus,"—nor does he mention the feat. Nevertheless, to ordinary readers his little volume contains much that is amusing and, to them perhaps, new. They may smile at the lover mentioned by Addison, who went mad through continual unsuccessful application given to the making of a single anagram. In old days, to have been an anagrammatist was considered worthy of being recorded on a man's tomb, where it formed, perhaps, the only truth on the record of deeds and the roll of eulogy. By anagrams of their own names some men's lives have been influenced, they superstitiously holding that for good or for evil the anagrammatic indication would be carried out. Under its form literary men used to seek, or affect to seek, concealment; and some have indulged in the worse trick of simply reversing their names and making them look hideous. Some have stumbled at the practice, as Bryan Waller Procter, who, by substituting an *o* for an *e* and dropping an *r*, came out as "Barry Cornwall Poet"; whereas, though one vowel may occasionally be changed for another, yet consonants are not to be dropped, and so, by keeping the *r*, he might have appeared as "Barry Cornwall Topor."

Mr. Wheatley gives samples of anagrams in very many languages, from the Hebrew down to those in common use in our own days. The greatest honour ever rendered to the anagrammatist was in France, where bishops openly professed the art, and Louis the Thirteenth even appointed one officially near his person, one Thomas Billon, who received 1,200 francs a-year for cooking up these trifles at command. In England there has never been a more reckless and laborious anagrammatist than Taylor the Water-Poet. Of "William Herbert, Earl of Pembroke," he made "Liberal, meek, of repute honourable,"—which was the least that

could be said of one whom Aubrey describes as "the greatest Mæcenas to learned men of any peer of his time or since." Taylor's anagram on that memorable simpleton, "Philip Herbert, Earl of Montgomery," "Firme faith begot all my proper honour," is even more imperfect. This handsome Philip was arrogant, illiterate, cowardly, silly, choleric, immodest, a gambler and a calumniator, who always spoke of other men as if they merited what in early life he had received himself, a horsewhipping from a gentleman, which made him savage for ever. He had his flatterers, however, for books were dedicated to him in which he was invested with all the cardinal virtues, for which he paid the usual fee to the author. Finally, he was the profligate husband of Anne Clifford, heiress of the Earls of Cumberland, widow of the Earl of Dorset, and known to us all familiarly as "Anne Dorset, Pembroke and Montgomery." The satire of Butler and the lampoons of minor poets utter more truth than the anagrams of Taylor and the dedications of authors. Taylor, however, was indifferent in his anagrammatic praise, and in "John Ramsey," the gentleman who horsewhipped Philip Herbert, and whom James created Earl of Holderness for rescuing him from the Gowry trap, at Perth, Taylor found the poor and imperfect anagram, "I aim honours." As examples of English anagrams, these are not favourable. It has been said, indeed, that six good ones are not to be found; but Mr. Wheatley has produced more than a score above the ordinary average. His book, however, lacks novel examples, whereby its interest would have been considerably increased. By way of annotation, we inscribe four on the flyleaf of his volume, which he may, perhaps, insert, with the original one already given, in a second edition:

I. VICTORIA, ENGLAND'S QUEEN—
Governs a nice quiet land.

II. CRINOLINE—Inner Coil.

III. DOUGLAS JERROLD—Sure a droll dog I!

IV. THOMAS CARLYLE—Clearly, To sham.

There is a very useful Appendix to this volume, the compilation of which is altogether creditable to the patience and research of Mr. Wheatley. The few shortcomings we have noticed he may easily amend in the next issue of his work illustrative of laborious trifling.

NEW NOVELS.

The Adventures of Philip on his Way through the World, &c. By W. M. Thackeray. 3 vols. (Smith, Elder & Co.)

Mr. Thackeray must look to his laurels. The world, whether it be the world of fine gentlemen or of innocent women—the world of the first or of the second table,—will at last get tired of being led down alley after alley of "Vanity Fair."—The lamps in all the alleys are the same: the toys in the booths are the same: the haggard or humble people who tumble for money, or solicit custom for a livelihood, are the same. The ear cannot bear too long the drone of a hurdy-gurdy or the peal of an organ. Who has not wearied of a painter's model-face—of his chrome sky—of his grey wave—of his tree greener than grass or browner than burnt sienna, to be met with in our exhibition-rooms year after year? Who has not longed for something, if less mechanically true to Nature, at least offering some variety in form or colour? Had 'Philip' been a first novel, the book might have commanded as many readers as had 'Pamela,' when the *Roxallans* of Ranelagh used to hold up a volume in their hands, by way of assuring rival *Statiras* that they had got the new novel. Being something like the seventh successor to the tale which installed

(and most deservedly) its author as a first-class censor of manners, painter of life, and keen anatomist of the human heart, with all its breathings and its bleedings,—it may possibly meet with a more tepid welcome than any seventh or seventeenth work by so quick an observer, so well-read an author, so neat and manly a master of pure English as Mr. Thackeray ought to meet. No creator who produces much and rapidly can be always up to his own mark; but a Scott, even when he has to fight bankruptcy with palsy, in his old age, could not throw out his 'Fair Maid of Perth' without adding another figure to our gallery of real beings, in *Harry the Armourer*. It may be profoundly true that there is no hero without his speck, no villain without his temptation and his redeeming virtue, no good woman without her "temper," no virago without her passing spasms of goodness—that vulgar people are as essentially refined as many genteel ones, and genteel ones as intrinsically coarse as many vulgar ones,—but has not the world known as much, or as little, as this for the last eighteen hundred and sixty-two years? The episodes in the great chronicle of Time, however, vary—the varieties of humour are endless; and among these things every real novelist will always find sufficiently various material, whether he works up his public by an artfully contrived plot, or holds them fast by developing some quaint character such as a *Jonathan Oldbuck* or a *Sarah Gamp*.

In 'Philip' there is no intimation of novelty, save such as exists in the character of Nurse Brandon, with her stupendous love for the illegitimate son of the physician, whose lawful wife she was—her consequent self-effacement and her bad English. Some of her doings, however, are badly devised; as, for instance, her great achievement in overcoming the brute and the bully of the narrative by whisking chloroform into his face. "Oh, my brother!" were you to introduce a "sensation effect" like this into your everyday story of commonplace people, would not *Pendennis* have some sharp sarcasm to bestow on you—none the less stinging because it was thrown off with a *poco-curante* yawn? Then, to set wrong to rights—to turn the iron of a human lot into gold by such a fairy wand as a lost will delivered from the sword-case of a post-chaise by a providential overturn,—is surely an expedient on which bland moralists, like some authors we know, who professionally sneer at excitement and repudiate exaggeration, might find something to remark.

In brief, if Mr. Thackeray's new book be subjected to the microscope, the result of such experiment may be referred to his own good sense and honest judgment. It is not well put together; there is a quiet carelessness in the style, a perpetual interposition of the author betwixt the reader and the characters, which tire and chill the interest. Mr. Thackeray can hardly write a chapter which does not contain some happily-fancied turn of language; but we wish that, when he writes again, he would not choose for characters a hero who is disagreeable, and a heroine who is merely pretty and loving, with a weak father and a horrible shrew of a mother, and a scheming, speculating hypocrite who ruins everybody—himself held in thrall by a sort of Fleet parson, gambler, sot and bully, and a vulgar publisher and his wife, who are not half so absurd in their breaking of English as the *Twiggs* in Hood's 'Tynley Hall,'—and a humane boarding-house keeper, the *Mrs. Todgers* of Paris, not so rich and real as her English contemporary,—and a heartless coquette who jilts the hero for money. The best-natured and most patient of men, or women, tires of keeping shabby company such

as the above, and may be excused for hankering after Alphonso the Brave and the Fair Imogene, or any other impossible Virtue or unmitigated Vice.

The Ladies of Lovel-Leigh. By the Author of 'Margaret and her Bridesmaids.' 3 vols. (Hurst & Blackett.)

THE ladies of Lovel-Leigh are three sisters, the co-heiresses of a melancholy and eccentric man, who brings up his children in Arcadian innocence and simplicity, and who leaves them at his death in the hands of an unprincipled lawyer and of a treacherous friend. They are driven from their home, and fight their own battles bravely enough, considering their inexperience. And eventually they defeat all their enemies, and return to Lovel-Leigh in triumph. The story is confused and unconnected, but, to a certain degree, interesting. The writing is high-flown and affected to a degree that renders it not only tiresome, but ridiculous.

The greater part of the story is supposed to be related by the youngest daughter, or, as she is generally called, "the least little lady of all." Rose Lovel is apparently a dwarf, and was born dumb, though not deaf; but she is nevertheless the principal character in the book. She indulges in rhapsodies about flowers, and sunsets and pretty views, to an unlimited extent, and she evidently is intended to clothe her ideas in peculiarly picturesque language. She gives us page after page of a kind of blank verse, or poetical prose, or prosaic poetry, which becomes decidedly fatiguing after a certain quantity of it. We give a specimen of the style of thing:—

"How callous were these lovely, lazy clouds floating in idlest ecstasy, to our human love! How rich with purple plenty were those round hills, swelling with the fatness of the land! And the great unyielding Scotch firs, so long as they sturdily looked up to Heaven, they cared nothing for human sorrow."

And again, on the next page, we find some more of the "least little lady of all's" moral reflections:—

"What a strange thing is sorrow! At times so monstrous in its incongruity. Again, so sublime in its endurance—wayward as any passion, we have always supposed it was one great as any virtue—floating as the wind that blows the rose petals, constant as the coming day, persistent as the closing night, clinging like the garment of the soul, cast aside with the worn-out mourning of the body."

This may be a very fine piece of writing, only we do not understand what it means! Not content with extracts from the diaries of the three little ladies, we have also portions of some old journals kept by several past generations of Lovel, and put in, as it would seem, for the purpose of showing the ease with which the author can imitate the style of Mr. Pepps, as thus:—

"Madam of Warleigh hath been to Court, and is much given to fashion and greatness; and though my good lady did lace on her best paduasoy, and donned her Brussels suit, she did look at most in a strange heat and flutter," &c.

The story of 'The Ladies of Lovel-Leigh,' after their father's death, divides itself into three branches. Pamela, jilted and deceived by her false lover, insists upon residing with his blind aunt, in order to fulfil the duty which he (Ferdie) has left unperformed. So we have from Pamela the history of the old cross aunt and all her antecedents.

Then, Mabel having obtained a situation as governess or companion to an idiot boy, we have her letters containing his family history; and Rose, who has chosen to take up her abode

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with a milliner, meets with all sorts of adventures on her own account, and is carried off by force, and would have lost her character, only a "hero," who is known and worshipped "by the whole country," fortunately observes her, as she is driving through the streets, and follows the carriage to the door of an unprincipled relative of his own. This hero has never seen Rose before, but, as he tells her,—

"Struck with the lovely child-like face looking up at the sky with a wistful, perplexed gaze mingled with admiration, you passed before my eyes, only to vanish again. Seeing the Arlington liveries, I felt as by an instinct there was a something wrong, and followed as quickly as I could. I knocked down two or three people in my haste, but they were so good as to pardon me!"

How it happened that this celebrated hero, "whose portrait was emblazoned all over London," was not pursued as a maniac and taken into custody by the police, during this chase after the "little lady," we do not understand; but fortunately he escaped so ignominious a fate, and poor little Rose fell very much in love with him, and became very unhappy in consequence. Sir Arthur Castleford moreover marries "the Lady Mabel," and Rose gives vent to her feelings in such strains as these:—

"Oh rare love! silent, because the depth of it is bottomless, requiring time only to share the un-
 untainted, exhaustless measure of its flow, how beautiful thou art! Eager to be worthy of the love, the thread of whose fine tissues each finds in the heart of the other, still are they more eager to honour each the other in eyes not so love-laden and dazzled with the splendours of their own creating."

—And so on for several pages. Besides this transcendent hero, Sir Arthur, we have a couple of villains, both of the deepest dye, and both, more or less, in love with "the little ladies."

There is also a wonderful trial, in which the villain (the one of the lightest shade of wickedness, but the most in love) summons the beautiful defendant, Mabel Lovel, and cross-examines her for the mere pleasure of looking at her and talking to her, though he serves thereby no purpose beyond that of exposing the violence of his passion for her to the judge, the jury and the assembled court. This same villain afterwards attempts to drown himself in a pond, which so alarms "the least little lady of all" that she calls for help, and is able to speak a little, though with great inconvenience to herself, for the rest of her life. Lady Pamela's recreant lover is found to have a wife and daughter, and so she marries somebody that we have never heard of before, and in whose affairs we can consequently be expected to take very little interest. Rose ought, by rights, to have married the good genius of the story, John Clifford, who is the most faithful slave of all the three little ladies, at once; but John is paired off with an awkward and uninteresting clergyman's niece, only brought in for the occasion in the last chapter; and "the least little lady of all" is left unprovided for, while Mabel and her hero are sent off to the wars in India.

Selections from the Poetry of the Afghans, from the Sixteenth to the Nineteenth Century. Literally translated from the original Push'to; with Notices of the different Authors and Remarks on the Mystic Doctrine and Poetry of the Sufis. By Capt. H. G. Raverty. (Williams & Norgate.)

In spite of all that has since come and gone in India, the memory of the retreat of the British force from Afghanistan in January, 1842, is as vivid as the day when the bitter news first came that our army was destroyed, one

man only escaping alive to Jelallabad to tell the tale, whilst the wounded officers, the women and children, were carried away as hostages into the interior. The Afghans had everywhere risen up to drive the English out of Cabul, and to restore the prince whom we had assisted to depose. Men have forgotten almost the names of Shah Soojah and Dost Mahomed; their rival claims and quarrels have taken their place with the revolutions in the reign of Semiramis or the intrigues among the satraps of King Xerxes; but the story of our retreat, and of Afghan treachery, stands out clear and distinct above all the battle and the turmoil of the late Mutiny. The Afghans had already murdered the British Envoy Sir Wm. Macnaghten, Sir Alexander Burnes, and other men whom England could ill spare. The army had to make the best terms it could with the Afghan chiefs, who had it at their mercy. The British agreed to leave the country, and were promised a safe-conduct and escort to Jelallabad. On the faith of this agreement the army began its march from Cabul through the horrible Koord-Cabul Pass, encumbered with women, children, baggage, and a mixed multitude of camp-followers, in the depth of winter, the ground covered with snow, the defile shut in by steep mountains whose precipitous sides and jagged peaks nearly met together overhead, shutting out the light of the sun, the glare of the thickly-lying snow making a weird dimness, until the "fires of death" from the Afghan guns gave a light that killed all on whom they shone. That winter retreat made the name of Afghans significant of all that was fierce, treacherous, barbarous and savage. Thanks, however, to Sir John Lawrence, who tamed and turned them into friends, the Afghans stood us in good stead during the Mutiny.

In the work before us they are presented in a guise in which English readers still less expected ever to greet them, namely, as Poets! We are here called upon to take interest in Afghans who lived two hundred years ago, who hated their neighbours the Sikhs and Persians, and fought with them—

Like wild cats in a red-hot iron cage.

The literature of the Afghans has found an enthusiastic admirer and translator in Capt. Raverty. He has plunged his regards, as the French say, into the Push'to language and into the past, and he has brought thence records of brave men, ardent lovers and passionate poets.

This Afghan poetry is curious as the expression of a highly-sublimated mystical meaning in verse so voluptuous that the Book of Canticles, which the Jews were forbidden to read till they were thirty years old, sounds severe and academic beside it. Some among the poems remind the reader of the Book of Ecclesiastes, in their melancholy clear insight into the "vanity of vanities," and the transitory nature of this world, and all it contains. Others of the poems, even in their literal translation, are singularly beautiful; in their original melody and rhythm they must be captivating. The Push'to language, as the speech of the Afghans is called, is, Latham says, "Sanskrit in a great percentage of its words, though not in its construction." The Afghans themselves are a fine, handsome race; the variety of their climate gives a variety of complexion, but some of the tribes are as fair as Europeans, with aquiline profiles and brown or reddish hair and beards. The real Afghans are very proud of their race, and keep their genealogies like Germans; they will not allow a man to be a pure Afghan unless he can prove at least six descents. An Afghan scorns to keep a shop or to be concerned in trade; the greater number of them are house-dwellers, but many live in

tents, coarse and black like the "tents of Kedar." They are agricultural or pastoral, according to the part of the country they inhabit; their country does not contain gold; it is full of rivers and very mountainous, and there are whole cliffs of lapis lazuli among the rocks. In spite of their treachery to us, the Afghans have the virtue of telling the truth in a higher degree than most Orientals. In many respects they resemble the Scotch Highlanders. If they had possessed a Walter Scott, there are heroes and materials for a hundred novels.

The general subject of poetry among the Afghans when not a Lament on Life, is Love, but not human love,—it is Divine love, the love of the soul for its Author, a passionate yearning to be delivered from the vanities of the world and the lusts of the flesh, and to be reunited to its original source, which is God himself, of whom each soul is a particle. Disdaining outward forms and the dogmas of Mohammedanism, the Sufis aspire to a life of contemplation and final absorption into the Deity. They believe that He is diffused through all created things, and that the soul of man is part of him. They teach that the soul of man is an exile from its Creator; that the body is its cage or prison-house, and that the term of life in this world is a period of banishment from Him. They suppose that in a prior state of existence the soul had been united with God, and that at the creation the created spirits were summoned before the Supreme Soul, from which they emanated, when a celestial voice demanded from each separately, "Alasto bi-rabbikum," i.e. "Art thou not with thy God?" to which the Spirits replied, "Bala," "yes";—hence "Alasto," "Art thou not," and "Bala," "yes," are of constant occurrence in the mystical poems; they are the question and answer of the primeval compact; the echo of "Alasto" is always sounding in the ears of poets. There is a regular vocabulary of the words used by these mystic poets: for instance, wine means devotion; sleep is meditation on the Divine perfection; perfume, hope of the Divine favour; zephyrs are outbursts of divine grace; the tavern is a secluded oratory, where they become intoxicated with the wine of love; beauty denotes the perfection of the Deity; down on the cheek, the world of spirits who surround his throne. The Sufis seem to be much perplexed by that stone of stumbling to our own divines, the Origin of Evil. We may give a brief notice of some of the Poets, and specimens of their works. *Æab-dur-Rahmad*, or, as we are accustomed to see it spelt, *Abdurrahman*, is the most popular of the Afghan poets; all his verses are tinged with Sufi mysticism. He belonged to the village of Hazar Kani, in one of the five divisions of the province of Peshawar; he was a man of learning, and lived the life of a Dervish, absorbed in religious contemplation, separated from the world, and holding no more intercourse with men than it was absolutely impossible to avoid. After the gift of Poetry was bestowed upon him, he was generally found by his friends in tears; indeed, he wept so much, that his tears produced wounds in both his cheeks. His strict seclusion gave rise to a report that he had turned atheist, and given up worshipping altogether; and things would have gone hardly with him if he had not made submission, and promised for the future to go to public worship and perform his devotions with the rest of the congregation. There is some dispute as to the exact period when he lived, but it was probably between the years 1634 and 1680. Some of his descendants by his daughter's side are still living, and his tomb may yet be seen in his native village. If the

reader will bear in mind what we have said about the mystical vocabulary, he will see the inner sense of the two following poems of Abdurrahman's:—

The face of the beloved, the sun, and the moon
Are all three one.

I have not the least need either of honey or of sugar,
For the lips of the beloved, honey, and sugar
Are all three one.

When I am reclining upon a couch without her by my side,
Fire, thorns, and this couch of mine
Are all three one.

When I amsoiled with any dust of the valley she dwelleth in,
Dust, silver, and gold unto him
Are all three one.

The very moment that man biddeth adieu unto the world,
Dust, silver, and gold unto him
Are all three one.

That town in which there may be neither sweetheart nor friend,
That town, the ocean, and the desert
Are all three one.

What matter though he may praise himself unto Rahman?
Still the fool, the ox, and the ass
Are all three one.

Of the following, the translator says, "it is very popular as a song, but the singers are probably not aware of the depth of meaning underneath":—

If I say aught regarding separation,
What shall I say?
Of this agony without a remedy,
What shall I say?

I have no power to breathe in the dear one's presence.
Since I have no power—powerless,
What shall I say?

When I gaze upon her, I forget myself entirely.
When I know nothing of myself,
What shall I say?

Of the state of my own heart unto her I cannot speak.
Of that without name or vestige
What shall I say?

Of love's mystery, that hitherto no one has explained,
Of the inexplicable and indescribable
What shall I say?

I am overwhelmed with tears thro' grief for my beloved.
Concerning such a flood as this
What then shall I say?

I, who have sunk down on the furnace of separation,
Of the rose-bower of conjunction
What shall I say?

She plundereth one of life and goods, and stealth the heart.
Regarding such a heart-ravisher
What then shall I say?

He calleth the crows and driveth the nightingale from the garden.
Of the gardener of this world
What then shall I say?

She is still far better than all that I can explain.
What, then, of the loved one
Shall I, Rahman, say?

Another of their poets, Abdul Hamid, was a pure Afghan. He lived at a little village in the Peshawer district. He died about 1732. He is the cynical poet of the Afghans, who call him "Hamid the hair-splitter." His poems are less mystical than those of Abdurrahman. Here is one:—

Since thou art occupied in giving ear to envy and covetousness,
Tho' thou shouldst the possessor of treasures become, a poor beggar art thou.

Thy human nature will become that of the dog by this covetousness;
Therefore, guard well thy integrity by patience, if thou art wise.

Greediness and envy will bring such calamities upon thee
As may never have befallen any one: so hereafter thou wilt say.

Safety from Hell's burning flames cannot be effected by this,
That thou shouldst gay clothes don, eat delicacies, and extol thyself.

In this world restrain thy violent passions by devotion and piety,
If thou entertain the desire of salvation in the world to come.

Since in love thou endurest such an amount of affliction,
Thou form of Hamid! what a terrible affliction art thou!

There is a charming love-song, by Kushal-Khan-Kattak, a celebrated chieftain, noted for his valour and his misfortunes. He resembled Shamyl, the Circassian hero of our own days.

The Emperor Aurangzeb was his enemy: the period at which he lived was about contemporary with our own Charles the First. He wrote many songs and poems on his own adventures and vicissitudes, and complaints of his undutiful sons; he was particularly eloquent upon the mutability of things in this world. We give the following as the lightest and the most elegant of his poems in this volume. True love, which is an emblem of divine love, speaks the same tongue all the world over:—

Amongst the whole village my beloved is that person,
Who throughout the whole tribe is celebrated—that person.
Tho' in resemblance and in qualities she may human seem,
But in truth from head to foot she is like a fairy—that person.

Notwithstanding she may reproach me or become angry
Yet still from her mouth she is a scatterer of sweets—that person.

Let it not happen that I miss her in a crowd; but in case I should,
Know that she is fawn-eyed and rosy-cheeked—that person.
In place of a veil I will present her my head as an offering,
Should she nourish the desire to possess it—that person.

When I seek to kiss her, she censurcth and rebuketh me;
She is severe and tyrannical beyond measure—that person.

When arrayed from head to foot in gold-embroidered garments,
From head to foot she is a golden picture—that person.

Unto the heart of Kushal-Khan she is precious—that person!

It is to be observed, that in every poem the lover is represented as worshipping with no hope of return. Disinterestedness is made the one touchstone of true love; and this sentiment gives a delicacy of tone (independent of all mystical meaning) to the most ardent descriptions of personal charms. The beloved is loved for the sake of her own merits, and not for any favours bestowed or expected.

Capt. Raverty is, we believe, the first person who has translated Afghan poetry into any language—if, indeed, he has not been the first to substantiate their claims to possess a literature at all. The translations are, we are assured, quite literal. Capt. Raverty has written a Dictionary and Grammar of the Afghan language; to him also is due the translation of the New Testament. He is an enthusiast about the Push to language and literature. We thank him for the time and trouble he has devoted to this object; and we can assure him, for our own part, that he has inspired us with great interest in his Afghan poets.

Moses Mendelssohn, his Life and Works—
[*Moses Mendelssohn, sein Leben und seine Werke*, von Dr. M. Kayserling]. (Leipzig, Mendelssohn; London, Dulau.)

OSTENSIBLY a biography of the venerable Hebrew, whom it was once the fashion to regard as a Jewish Socrates, this book gives a very amusing and readable picture of the state of German literature, when the glories of the Weimar poets had not as yet obscured the lustre of their predecessors, and Kant had not as yet effected that revolution in metaphysics which severed German philosophy from that of the rest of the world. Moses Mendelssohn was one of that little band of literary men and *beaux-esprits* of which his bosom friend Lessing was the chief, and which a hundred years ago represented the worshippers of that Teutonic muse who, as Schiller afterwards sang, modestly flourished without the fostering care of an Augustus or a Frederic. By the side of their contemporaries, the brilliant Frenchmen of the Encyclopædia, who corresponded with crowned heads, and shone in gorgeous saloons, the citizens of this very tiny republic of letters look somewhat humble; and to folks who are accustomed to broad surveys only, their internal squabbles will suggest the similitude of a storm in a tea-cup. But they are distinguished by

an earnest, simple love of truth, which perhaps it would be difficult to find on the western side of the Rhine in the middle of the eighteenth century: they seek to be solid rather than sparkling; and they command the interest which pertains to those who have an up-hill journey to perform. Above all, their chief is a literary hero, whom no revolution can plunge into obscurity. Lessing is still prominent, not only as one of the literary giants of his fatherland, but as one of the most vigorous champions in the cause of religious and intellectual freedom that was ever granted to humanity. We think we are justified in asserting, that the fame of Lessing, who died in 1781, has rather increased than diminished, and that he is now more an object of consideration than when Goethe and Schiller were recent luminaries. Many of the subjects on which he wrote belong wholly to his own day, but his masterly treatment of them endows them with an interest not their own, and his polemic works, like the "Dunciad" of Pope and the "Toleration" of Locke, have conferred immortality on insignificant adversaries. The modern historian of German literature, to whom the coterie of Weimar as well as that of Berlin is a thing of the past, now looks back with unbounded admiration at the great man whose life was one long struggle, and who only knew one happy year. As Prometheus among the figures of antique mythology, so stands Lessing among the literary heroes of Germany.

Compared with Lessing, who in a singular manner combined the character of the really profound scholar with that of the popular writer, and we fear we must add that of the "loose fish," the meek, modest Mendelssohn, who looked up to him with a child-like veneration, and who as a man of letters can at best be regarded as a sort of philosophical dilettante, makes but a small show in the eyes of the world in general. But in the history of his co-religionists he takes a place to which probably a parallel cannot be found, and among the seekers of knowledge under difficulties he must always be named with respect. He had difficulties to conquer which even Lessing was spared. Save in the sacred literature of his own nation, he was entirely self-taught, whereas Lessing started in life with a sound classical education; he was feeble in health and deformed in person, and, above all, the circumstance that he was a Jew placed him in a condition of isolation which, in the present tolerant days, it is hard to conceive.

In 1729, when Mendelssohn was born (and Lessing also), the belief that Jews slaughtered Christian children at their festivals was still prevalent in many parts of Germany. Under the Great Frederic, their condition at Berlin was better than elsewhere; but still the so-called "Enlightenment" (*Aufklärung*), which, among the Prussian literati, reduced Christianity to a sort of mild Deism, did not, in the least, efface the distinction between the Christian and the Jew, or remove the impression that the latter was not only theologically but intellectually the inferior of the former,—a miserable being, whom no amount of tuition could raise to a level with the rest of mankind. Even when Moses Mendelssohn had long acquired the esteem of literary men all over Europe, and his "Phædon" had been translated into almost every recognized language, he could write a letter containing the following passage:—

In this so-called tolerant land I feel myself so confined, am so hemmed in on all sides by thorough intolerance, that, for the sake of my children, I am compelled to remain shut up all day in a silk-manufactory. Sometimes in the evening I go out with my wife and children. "Papa," says one of the

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innocents, "what is that boy shouting after us? Why are they flinging stones at us? What harm have we done them?"—"Yes, dear papa," says another; "they pursue us in the streets and say, 'Jews! Jews!' Is it, then, so disgraceful to be a Jew?"

Old Fritz himself, with all his liberalism, had a remarkable dislike to the sons of Abraham, who were notoriously detested by Voltaire; and there is a singular edict on record, which shows how the great king could turn his toleration of the Hebrews to profitable account. In his eagerness to promote the royal manufacture of porcelain, he ordered that every Jew, on the occasion of his wedding, should expend three hundred dollars in the purchase of china. He had also a special dislike against Mendelssohn, who joined with Lessing in the successful effort to raise a national German literature, and thus to stem the French inundation on which the monarch floated. Moreover, the Israelite reviewed, not without severity, some of the literary compositions which had resulted from the King's learned leisure. The reason why Frederic refused to sanction the admission of Moses into the Royal Academy of Sciences of Berlin, in spite of the recommendation of its members, does not seem to be exactly known, but the fact is not to be disputed.

Nor did the difficulties of the aspiring Israelite, who wished to shine as a German *littérateur*, proceed from Christians only. The Jews themselves, chiefly under the guidance of ignorant Polish rabbis, were active as well as passive in the work of persecution; and the scorn with which they were regarded by the whole of Christendom was fully equalled by the hatred with which they pursued a member of their own body whom they suspected of heresy. And their scent of heterodoxy was as keen as that of Jack Cade, who thought all learning savoured of evil that went beyond the making of one's mark. A good Jew was bound to abstain from correct German in his talk, and to adhere to that jargon, compounded of German and Hebrew, which was popularly called "*Kauderwälsch*," and which is enumerated by Goethe, in his Autobiography, as one of the tongues to which he paid attention in his early youth. As for a German book, on whatever subject, it was an abomination worse than the flesh of the unclean beast.

Moses Mendelssohn, who not only wished to raise the Germans as men of letters to a level with the rest of Europe, but also to raise the German Jews to a level with the German Christians, had thus one of the hardest tasks which a reformer can be called upon to achieve. The Lutherans and Calvinists had a good body of fanatics as a powerful rear-guard; but honest Moses strove to obtain for his people a boon which they themselves regarded with abhorrence, and was by many of them considered, not as a chief, but as a traitor. Nor had he the weight which wealth or social eminence can bestow. Engaged as an *employé* in a silk-manufactory, he just contrived, by dint of great frugality, to obtain a comfortable living for himself and his numerous family, and the literary works by which he made himself famous were merely the fruits of his leisure hours. Even when his co-religionists began to look upon him as a great man, and were glad to avail themselves of his influence in high quarters, they were sometimes shocked to find him, as they thought, on the side of their Christian persecutors. His translation of the Pentateuch was regarded by Hebrew bigots with an evil eye; and when the Duke of Mecklenburg-Schwerin issued a decree forbidding the Jews to bury a deceased person until he had been dead three days, and Moses, in answer to an applica-

tion from the Schwerin congregation, declared that he perfectly agreed with the duke,—inasmuch as the custom of burying persons immediately after death, which was regarded by the rabbis as sacred and inviolable, involved the danger of interring people alive,—loud was the shout of heresy. Rather should a whole congregation be put underground with the breath of life in their bodies than an ancient custom should be abandoned which rested (as Moses proved) on no authority at all.

Another source of annoyance was the desire of certain well-disposed persons to convert the Jewish philosopher. The dialogue '*Phædon*,' in which, using the personages and scenery of Plato, he demonstrated the immortality of the soul on a Leibnitz-Wolfian basis, with arguments which, long since exploded, were considered extremely cogent in their day, seemed to indicate a sort of mid-position between Judaism and Christianity which rendered conversion not only possible, but highly probable. Lavater, who is now chiefly mentioned as a physiognomist, but who, in his own estimation, bore a still higher character as an apostle quite equal to St. Paul, was not the man to let slip an opportunity of saving a soul and acquiring immortal renown by one operation; and a whole rabble of zealots, some of them abusive and scurrilous, followed in the wake of Lavater. Moses was thus dragged into the region of theological controversy, as detestable to him as it was delightful to Lessing; and what with Christians who wished to convert him, and Jews who wished to get rid of him, he was nearly "bored" to death.

However, no amount of pressure either from within or from without could induce Mendelssohn to abandon the tenets of his fathers. He not only remained a Jew, but he was rabbinical in his views and extremely strict in his observance of the ritual. This ceremonial rigour, accompanied by the greatest freedom in doctrinal matters, was not a mere inconsistency, but the result of a deliberate theory on the subject of Judaism, which he expounded at length in his '*Jerusalem*,' perhaps, after '*Phædon*,' his most celebrated work. According to this theory, Judaism was not a revealed religion, but a revealed code, presupposing a simply natural religion, and consisting entirely of laws, precepts and rules of life which express the will of the Deity with respect to one particular race. Faith, in the sense in which it is understood by Christians and Mohammedans, does not belong to this system; but the Jew may think as he pleases on religious matters, while he is strictly bound to a compliance with the ceremonial law. Whether Moses's exposition of Judaism be the correct one we must leave to the learned of his own race to decide; but we may observe that to this sort of high-church freethinking a parallel may be found here and there in the history of our own Anglican establishment, though it is less candidly expressed.

An annoyance similar to that which had been inflicted on Mendelssohn by Lavater's mania for conversion was again occasioned by an unlucky avowal which his friend Lessing shortly before his death had made to the philosopher Jacobi. He was busily employed in collecting material for a biographical treatise that would show Lessing to the world in the most favourable light, when the important secret was revealed to him by Jacobi, that Lessing had in his presence declared himself a Spinozist.

Among the German philosophers of this century, such a confession would hardly occasion a shrug of the shoulders. Two complete editions of Spinoza's works have been respec-

tively published by Professors Paulus and Gfrörer, not as literary curiosities, but as books fitted for the diffusion of philosophical thought; and if Hegel or Schelling had been told that they were only Spinozists of a new-fangled sort, they might indeed have denied the soft impeachment, but they would not have felt that it implied anything infamous. Since Novalis declared that Spinoza was "drunk with divine inspiration," and Hegel explained that he was not an "Atheist," but an "Acosmist," (i.e. a denier, not of God, but of the world), he has held a comparatively respectable position. But it was not so in the days of Lessing and Moses Mendelssohn. Then the dark figure of Spinoza was looked back upon as a veritable "Bogie," even by the "enlightened," and to tell a gentleman that his friend was a Spinozist would occasion as much terror and surprise as Philip the Second might have felt if he had been informed that the Duke of Alva was secretly a Calvinist.

Jacobi's secret becoming soon the secret of all the world, the task of defending Lessing devolved upon poor Moses, who was, perhaps, the man of all others least fitted to perform it. Fully aware of the abhorrence in which the name of Spinoza was held, but by no means sharing in the abhorrence himself, he was in the position of a criminal barrister, who runs the risk of becoming almost as infamous as his own client. Then his self-love was wounded, for he had been all his life the most intimate friend of Lessing, and yet the dear deceased had apparently withheld from him a grave secret, which he had confided to a comparative stranger. What was worst of all, he was convinced that in philosophical controversy he was not a match for Jacobi, who shone among the choice spirits of an entirely new school. For the lucidity of his style Mendelssohn was regarded with admiring envy even by Kant, with whom he was on terms of friendship; but he was not fitted to take part in the philosophical movement that began with the latter, either as a destructive or a conservative.

Moses Mendelssohn was only fifty-six when he died; but he felt that another order of things had begun, and that the Leibnitz-Wolfian doctrines in which he had been trained would no longer pass current. "Criticism" had taken the place of "dogmatism," and he could not afford to begin life anew with the study of the '*Kritik der reinen Vernunft*.'

His death, which occurred in 1786, was the signal for a general demonstration of regret, in which even his literary enemies joined. A man who had done so much, under circumstances of such extreme difficulty,—who had shone as one of the stars of an important literary epoch,—who had commanded the esteem of all who knew him by his amiability and unblemished integrity—could not fail to be regarded with respect when the heat of controversy had passed away. The people of his own nation have long ceased to look upon him otherwise than as a benefactor. On the day of his burial, the Jews, not only of Berlin, but other German cities, kept their shops closed; and, in 1829, the centenary of his birthday was celebrated with great solemnity in the capital of Prussia.

OUR LIBRARY TABLE.

Gamle Norge (Old Norway); or, Our Holiday in Scandinavia. (Hamilton, Adams & Co.)—It is not often that we receive a pleasanter impression than the one derived from this cheery little volume. The unaffected good spirits of the author are charming. Weather does not seem to have daunted her; bad lodgment not to have prevented her sleeping; her eye never to have been tired of observing and enjoying. She writes fairly well. What is best,

she is never by her vivacity betrayed into that boydenish exuberance of merriment and enthusiasm which is well-nigh as repulsive as was the affliction of a bygone half-century, when ladies screamed at the sight of a caterpillar and fainted if a toad crawled across the path. From beings of the *Mercy Pecksniff* order every sedate and sensible man may well pray to be delivered, when he is on a journey. Their giggle spoils the most radiant of sunsets—their vacant exclamations deprive even a Niagara fall of its sublimity; but how welcome is the fresh sense of enjoyment of an intelligent and refined woman, able to make the best of travel, without straining herself or hampering her companions by attempting feats beyond her strength and her sex, which of us that has travelled has not felt! There is, perhaps, nothing very new about Norwegian scenery or travel to be told. We knew already the fiord scenery—strange intricate hem of so wild a country—almost as well as if we had seen every mile of it: we knew the comforts and discomforts of carriage travelling,—that at stations the fare might prove indifferent, and the lodgment more so,—that the people are more winning by reason of their simple probity and directness than the smoother inhabitants of Sweden; we knew already the quaint peasant costumes and the quaint wooden architecture (the church at Borgund having been sketched nearly as often as Schloss Elz, on the Moselle); we had heard of the profusion of flowers with which the short-lived but long-day summer loads the meadows and the slopes; but this cheerful lady has the good fairy's gift of a sweet temper, and by aid of an accurate pen sets these things before us like so many novelties. We can wish her nothing better than many more holidays such as her Scandinavian one,—being sure that parlour windows, whether they be in the hot and exhausted city, from which we are longing to escape, or whether they open over a placid prospect of lawn, cornfield and the wood on the slope beyond, can hardly be furnished more pleasantly, for an hour of expectation or of repose, than by a book such as the one we here commend to all who are, or who are not, dreaming of a rough but fascinating holiday in Norway.

A Practical Treatise on the Cultivation of the Grape Vine. By W. Thomson. (Blackwood & Sons.)—This is not a dissertation on the vine, but a book of directions to gardeners,—teaching them how to grow good grapes, and how to keep the vines in health. The author is gardener to the Duke of Buccleuch,—and as he perfectly understands the cultivation of the grape-vine, the volume will be found a safe guide to all who seek for information upon that important subject.

A Plain and Easy Account of British Fungi. By M. C. Cooke. (Hardwicke.)—This is a very readable volume upon the lowest and least generally understood race of plants. The author treats the subject systematically, has illustrated it with figures of a considerable number of common species, and for the benefit of the lovers of good things, also lets his readers into a good many culinary secrets. For popular purposes the book could not have been better done; but the reader will soon find that he treads on dangerous ground, and we seriously recommend him to study the botany of fungi, rather than their cookery.

Macbeth: Tragédie, en Cinq Actes, de W. Shakespeare. Traduite en Vers Français par le Chevalier de Chatelain. (Allen & Co.)—“Macbeth” translated into French verse, may, at first, seem a joke; but if one be here intended, it is a very poor joke indeed. Not that the attempt is to be objected to. If foreign composers have thought of turning the king of evil destinies into the hero of an opera, with the “Is this a dagger?” for the crack song;—if Neapolitan dancing-masters have conceived the idea of converting the tragedy into a ballet, making the Thane proceed to the murder of Duncan in a *pas seul*, hold controversy with his wife in a *pas de deux*, and illustrate his fix with fate by a grand *pas* with the Witches, like that of the Sun, Moon and Earth, alternately eclipsing each other, in “The Rehearsal,”—we do not see why M. le Chevalier should not toss up the tragedy of tragedies in the shape of a French dish of *meringue*. M. Chatelain's facility is as remarkable as

ever, but we cannot congratulate him on success. As an exposition of the old story, we prefer the comic-song shape given to such subjects, by Theodore Hook, Horace Smith and our old friend Ingoldsby.

An Historical Memoir of Northumberland. By W. S. Gibson, Esq. (Longman & Co.)—We can only praise a work which, in a small form and some hundred pages, affords a compendious history of a whole county, general and ancient, its progress, national features and remarkable buildings. The whole is treated in good spirit, the mere topography being rendered interesting, and every essential point placed prominently. When we compare an able condensation like this with the dull, ponderous tomes which used to be devoted to elucidate the county history which they often obscured, we pity our grandfathers,—if, indeed, they read what so admirably furnished their bookshelves.

Geneva, Past and Present; with Notes of a Journey to Naples. By E. M. Roose. (Edinburgh, Black.)—There is not much that is new in this little volume; but it is agreeably written, and contains suggestive matter which travellers now looking to their portmanteaus may find profitable. The only subject out of the beaten path is that of the Evangelical Alliance meeting at Geneva. That subject, indeed, is trite enough, but the novelty is in the treatment of it. Mr. Roose must be as bold a man as “the Captain” to stand up in Edinburgh denouncing the members as they figured at Geneva as anything but sincere, and, what is worse for the Edinburgh members, giving very good reasons for what he asserts.

The Anglo-Saxon Home: a History of the Domestic Institutions and Customs of England, from the Fifth to the Eleventh Century. By John Thrupp. (Longman & Co.)—The time has gone by when a writer can say, as Hume did, that he cares not to touch largely upon the history of the Anglo-Saxons, their laws and their manners, as the subject is dry, confused and of very small interest. We are all now curious concerning this subject, and the curiosity is satisfied and yet stimulated by such careful and pleasant writers as Mr. Thrupp. He has condensed the most important portions of this history as given by previous writers, and added much of value and interest, which he has derived from independent researches of his own. The result is a volume which we commend heartily to all who desire to cross the threshold of an Anglo-Saxon home, and to comprehend what he may see there, whether the spectacle excite his sympathies or his antipathies.

History of the Parish of Ecclesfield, in the County of York. By the Rev. J. Eastwood, M.A. (Bell & Daldy.)—Of local interest only, but very creditable to the laborious compiler, and affording an excellent example to all curates in remote places who excuse their laziness by protesting that all around them is barren. Mr. Eastwood shows what valuable aid can be rendered towards history by his own work, honestly and honourably done, revealing, we may say, little Ecclesfield to the outer world.

The Topographical Poems of John O'Dubhagáin and Giolla Na Naomh O'Huidhrin. Edited, in the Original Irish, from MSS. in the Library of the Royal Irish Academy, Dublin; with Translations, Notes, and Introductory Dissertations, by John O'Donovan, LL.D. (Dublin, printed for the Royal Archaeological and Celtic Society.)—When we say that all that the learning and industry of such a scholar as the late Dr. Donovan could effect for editing and elucidating two Irish topographical poems has been accomplished in this volume, we exhaust praise. The introduction, however, addresses itself to others besides Irish antiquaries. That part of it relating to the ancient names of tribes and territories, to Irish names assumed by the English, English names taken by the Irish, and to customs connected with, and consequences following the use, abuse and law of, nomenclature, is a marvel of scholarship lavished on a subject popularly treated.

The River-Names of Europe. By Robert Ferguson. (Williams & Norgate.)—A good beginning towards a desired end. Mr. Ferguson's object of arranging this river nomenclature on a more com-

prehensive principle than has hitherto been attempted, is praiseworthy, and, as far as it goes, is here accomplished. The most uninterested reader may find himself amused as well as edified by crossing from river to river meandering through these pages, and finding how ingeniously Mr. Ferguson shows that in the name of every stream there is a whole flood of meaning.

Government, Morals and Conditions in France before the Revolution—[Le Gouvernement, les Mœurs et les Conditions, &c., par Senac de Meilhan]. (Barthés & Lowell.)—The name of the son of the first physician to Louis the Fifteenth had echoes in the great Revolution which now but feebly strike the ear. He was at once lawyer, statesman and literary man, with foresight enough to emigrate before the deluge came, and with leisure enough to enable him at his ease, when hanging on to the courts of St. Petersburg or Vienna, to write philosophical treatises on the storm from which he had escaped. Senac wrote light and popular works also. In this before us, now republished, any political writer would find it easy to discover passages which he might cite in aid of the opinion he found it convenient to support. The book is dry, but not void of gracefulness and a certain dignity.

Among Miscellaneous pamphlets, we have to record—*Count your Enemies and Economise your Expenditure*, by Walter Bagehot (Ridgway),—*Occasional Tracts on Agricultural Subjects*, No. I., *Cattle Management*, by R. O. Pringle (Lockwood & Co.),—*The Summer of 1862, founded on the Vernal Equinox, with Observations on the Summers of England, coupled with Remarks on the Locality and Meteorology of Great Britain*, by T. Du Boulay (Rogerson & Tuxford),—*On the Registration of Births, Deaths and Diseases*, by Dr. Harkin (Dublin, Hodges & Smith),—*Experimental Investigation of the Laws which Govern the Propagation of the Electric Current in Long Submarine Telegraph Cables*, by Latimer Clark (Eyre & Spottiswoode),—*On Employment of a Heated Thermometer for the Measurement of the Cooling Power of the Air on the Human Body*, by Dr. Osborne (Dublin, Falconer),—*The Mother of the Australians, a Lecture*, by H. Parkes (Haddon),—*Rural Rambles in Cheshire*, by C. G. Smith (Simpkin),—*Naval and Commercial Docks on the Mersey*, by J. Abernethy (Effingham Wilson),—*History and Description of Needle-Making*, by M. T. Morrall,—*Short Abstract of the Diagnosis, Prognosis and Treatment of the Diseases of the Ear*, by Dr. Kramer (Longman),—*The Woes of War, a Letter of Sorrow*, by a Southern Lady (Ridgway),—*On Some of the Drawbacks connected with the Present Employment of Women*, by Emily Faithfull (Faithfull & Co.), and *Female Education*, by Frances Power Cobbe (Faithfull & Co.).

FRENCH RAILWAY READING.—Let us name three books from the Hetzel Collection, which on various grounds may be commended as rising above the average level of mediocrity.—M. Champfleury, in his *Le Violon de Faience*, and other small stories, hits at some of the affectations of modern monomania with sharpness and skill. The intemperate passion for what Hayley called curiosity-mongering—the overstrained love of Nature (containing an obvious caricature of M. Dénecourt, who mapped and marked out the forest of Fontainebleau)—are shown up with a neat directness, from which there is no escape. There are two sorts of satirists, however,—those who laugh and those who sneer: M. Champfleury belongs to the latter class; we prefer the former.—*Récits d'une Paysanne*, by Juliette Lamber, are entirely different in quality, being an innocent, wholesome collection of country sketches. Those who are alive to varieties of manner, may be amused by comparing these with Madame Dudevant's country stories of impossibly-delicate millers and peasant girls to whom education could add no charm, and philosophical, poetical carpenters, whom ladies of high birth and higher principle felt themselves unworthy to marry, however unable to conceal their affection.—*Les Choses du Temps Présent*, by Edmond Texier, is apparently a reprint of scattered papers. Here, once again, we are reminded that the world is pretty much the same all the world over. The censors of manners across the Channel might (if our author be a specimen) be so many correspondents to the

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Times, of home of luxury, diseases, them as unlike of false

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Times, bowing the difficulties thrown in the way of honest, hearty marriages, by the vast increase of luxury, and the exigencies and fascinations of "pretty horsebreakers." Are these, after all, new diseases? M. Texier, he they new or old, handles them with the touch of an adroit practitioner, and, unlike many of his contemporaries, is worthily clear of false brilliancy or jargon.

LIST OF NEW BOOKS.

Althaus's Spas of Europe, 8vo. 12/6 cl.
 Arbutnot's Herseogovian, or Omer Pacha and the Rebels, 10/6 cl.
 Beadle's American Library Tales, Vol. 4, 4s. 8vo. 1/6 bds.
 Gault's Autobiography of a French Detective, from 1818 to 1858, 2/6
 Courty, Life and Character of, by De la Rive, tr. by Romilly, 6s
 Davis's Key to Arithmetical Examples, 18mo. 1/6 cl.
 De Gasparini's America before Europe, translated by Booth, 9/6 cl.
 Dundee (Vicount), Memoirs of, by Napier, Vol. 3, 8vo. 18/6 cl.
 Fraser's Handbook for Dublin, and edit. or. 8vo. 1/6 swd.
 Frithof Saga, translated by Mackintosh, or. 8vo. 7/6 cl.
 Gault's Le Petit Comptable, or French Talk for Little Children, 2/6
 Gault's Denmark and Germany since 1818, 8vo. 10/6 cl.
 Grady's Handy Book on Diminution of Poor Rates, 18mo. 1/6 swd.
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 John Arnold, by Author of 'Mathew Paxton,' 3 vols. 1/11/6 cl.
 Macaulay, Public Life of, by Arnold, 8vo. 14/6 cl.
 Malan's Magdalen, a Day by the Sea of Galilee, and edit. 18mo. 1/6
 Martineau's Guide to the English Lakes, 3rd edit. 8vo. 5/6 cl.
 Military Blacksmith and Highland Chairman, new edit. 18mo. 1/6
 Moore's Claudian, a Tale of the Second Century, Pt. 1, 8vo. 2/6
 Scheriff's Handbook to Autographs, Index by Sims, or. 8vo. 1/6
 Sullivan's Union, Dis-Union and Re-Union, Let. to Gen. Pierce, 2/6
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 Fakenham's Life of, and God's Work in a Human Being, 4/6
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 Pitcairn's Pictorial Bibles, 8vo. 2/6 cl. limp.
 Practical Swiss Guide, 7th edit. 1862, or. 8vo. 3/6 swd.
 Scott's Income for the Family Atlas, 4to. 2/6 cl. limp.
 Spence on the Recognition of the Southern Confederation, 8vo. 1/6
 Story of Pagan Rome, edited by Broome, 18mo. 3/6 cl.
 Taylor's Thoughts on Geography and Astronomy, 8vo. 1/6 swd.
 Vaughan's Cambridge Grisset, illustr. by Keene, small 4to. 6/6 cl.
 Waddington's Congregational Church History, or. 8vo. 1/6 swd.
 Watter's Practical Treatise on the Law of Property, 18mo. 14/6 cl.

[ADVERTISEMENT.]

MARRIAGE.—On the 16th of July, at St. George's Church, Hanover Square, by the Rev. John F. Alleyne, Major the Hon. HENRY LITTLETON POWYS KECK, of Slough Grange, Leicestershire, to MARIA GORE, youngest surviving daughter of the late Vice-Admiral Sir John Gore, G.C.B. G.C.H.

[ADVERTISEMENT.]—H.R.H. the PRINCE OF WALES'S TOUR IN THE EAST.—The PHOTOGRAPHIC PICTURES of the many remarkable and interesting places in the Holy Land, Egypt, &c., made by Mr. Francis Bedford during the tour (in which, by command, he accompanied His Royal Highness), are, by special permission, graciously accorded, EXHIBITED DAILY, at the German Gallery, 108, New Bond Street, from Ten to Six o'clock.—Admission, 1s.

THE PRINCE CONSORT MEMORIAL.

THE Second Report of Her Majesty's Committee of Advice has been made, as we said last week, and the Queen, by means of a letter from General Grey, has signified her approval of the suggestions made. We have already stated that Lords Derby and Clarendon, Sir Charles Eastlake and Mr. Cubitt concur in recommending that the Prince's Memorial shall take the form of a group of statuary in Hyde Park and a great Central Hall on the South Kensington Estate. The reasons for this double suggestion will be read with interest. The Committee observe:—

"The Second Report of the Commissioners for the Exhibition of 1851 dwells, in conclusion, on the want, at that time, not only of scientific and artistic instruction for the industrial population,—a want, since the date of the report, in a great measure supplied,—but of 'a centre of action' for men of science and art where the results of their labour could be communicated, 'affording at the same time means of establishing the connexion between them and the public, which would secure permanent relations of reciprocal influence.'"

"In a speech at the opening of the Midland Counties Institute, in November, 1855, His Royal Highness spoke of 'a central point of union' which might give 'a national organization' to all such establishments."

"In his speech at the opening of the Garden of the Horticultural Society at South Kensington, in June, 1861, His Royal Highness expressed a hope that it would, 'at no distant day, form the inner court of a vast quadrangle of public buildings, rendered easily accessible by the broad road which will surround them—buildings where Science and Art may find space for development.'"

"We conceive that a hall forming 'a central point of union' where men of science and art could meet, where the results of their labours, with a view to the special purposes before indicated,

could be communicated and discussed, and where deputies from affiliated Societies throughout the United Kingdom could occasionally confer with the metropolitan authorities, might be fitly recommended as marking, with the monument, the general object of the institutions in their vicinity. We were the more induced to come to this conclusion, as establishments for special purposes connected with industrial education could hardly be proposed for a central situation. A hall, on the other hand, would, from its general character, harmonize with every kind of institution, and while fitly occupying such a position, might, at the same time, form the commencement of buildings to be hereafter erected for more definite purposes."

About the group of statuary in Hyde Park, there will be no second opinion. How to procure a Great Hall for scientific and artistic uses, many of those who most heartily concur in the Prince's ideas cannot see their way. The plan, however, if it can be carried out, has Her Majesty's sanction:—

Osborne, July 18.

"My dear Sir Charles,—The Queen desires me to acknowledge, through you, the receipt of the further Report of the Committee Her Majesty had asked to advise her on the subject of the proposed national monument to the Prince Consort."

"Knowing the importance attached by the Prince to the establishment of some central institution for the promotion of scientific and artistic education, the Queen is much pleased by your recommendation that the personal monument to His Royal Highness should be in immediate connexion with buildings appropriated to that object."

"Your Report, therefore, suggesting the erection of a central hall as the commencement of such buildings, and in connexion with the personal monument to be placed directly opposite to it in Hyde Park, meets with Her Majesty's entire and cordial approval; and should public support afford the means of giving effect to your recommendation, it will be far from being a matter of regret to Her Majesty that the difficulties in the way of the original suggestion of an obelisk, as the principal feature of the proposed monument, were such as to lead you to counsel the abandonment of that idea."

"Few things, indeed, could now make the Queen more happy than to be allowed to witness the realization of some of her beloved husband's noble plans for the benefit of mankind. She knows how constantly he regretted that much of the good which the many institutions founded for the advancement of Science and Art, in some one or other of their branches, were calculated to effect, was lost by their isolation and want of connexion with each other."

"But though strongly convinced of the advantage that would follow their being brought together, he was also strongly impressed with the importance of not interfering in any way with their free and voluntary action; believing that their union, to be productive of good, must be an unforced union, brought about by a generally-felt opinion of its necessity, and meeting with public support."

"In fact, it was to public, as distinguished from Government or Parliamentary, support, that he always looked for the means of giving effect to his plans."

"He was, therefore, content to wait with patience till the conviction should have forced itself on the public mind, as it had long done on his own, of the expediency of giving to these bodies some general organization, or point of union, which should enable them mutually to assist each other in promoting their several objects; while it should leave untouched their power of independent action, and extend rather than limit their sphere of individual usefulness."

"It would have gratified the Prince much, therefore, as it is now a source of some consolation to the Queen, to find that one of his great ideas for the good of the world (for his views were by no means limited to this country) forms the basis of the recommendation contained in your Report; and Her Majesty can have no dearer wish on this subject than that the estate purchased, as you say, by his 'judicious counsel' and wise 'foresight and decision,' should be devoted to such a purpose; that the establishments actually upon it, as well as

those that may be expected to come there, should be considered as a whole,—to form one institution,—one great and comprehensive institution—having for its object (to use the Prince's own words, as quoted by the Committee) 'to increase the means of industrial education, and extend the influence of Science and Art upon productive industry.'

"For such an institution some appropriate title, connected with the Prince's name, will doubtless hereafter be found; while, from its object, and still more from the benefits which the Queen hopes would follow the development of this idea, it would be fitly connected with the personal monument, and would itself form the most lasting and worthy memorial of the Prince's untiring and unselfish exertions for the general good."

"I remain, dear Sir Charles, yours very sincerely,
 "C. GREY."

"Sir C. Eastlake, &c."

The difficulty, as we said last week, is the question of ways and means. Where is the money to be got? Lord Palmerston, we hear, refuses to accept the responsibility of asking Parliament for a vote. Will the public quadruple their subscriptions?

BIRTHS, DEATHS, AND MARRIAGES.

THAT the Annual Reports of the Registrar-General on the Births, Deaths and Marriages in England should be a year and a half in arrear, appears to be unavoidable. The Report for 1860 concludes with an explanation of this delay. It seems that a general abstract is prepared in each year of the number of births, deaths and marriages registered during the foregoing year, in order that it may be laid before Parliament; but the detailed abstracts that constitute the "Annual Reports" are works of much more labour and skill, and necessarily occupy considerable time in their preparation. These Reports are not designed merely to answer a temporary purpose. They may be regarded as store-houses of facts, to which, both now and in future years, students of vital statistics may resort for the elucidation of questions bearing on the social condition of the people. "It is important," says the Registrar-General, that "they should be done well. It is desirable only in the next degree that they should be done quickly."

The deaths during the year 1860 were 18,000 less than they had been in the previous year; the births were nearly 5,000 less; but the marriages were more numerous than they had been either then or at any former time.

The men and women married in the year were 340,312; the children born, 684,048; the persons of all ages who died, 422,721; and together they formed a total of 1,447,061, which, however, does not consist to its full extent of different persons; for it unfortunately happened to a certain proportion that they were implicated in two out of the three events. To many, the first dawn of life abruptly descended into night. To some the year of marriage was the year of death.

The facts to which the present Report relates belong to the year which preceded that of the Census. When the population was enumerated on the 8th of April, 1861, it was found to be 20,966,224; and that its rate of increase in the last decennium had been 12 per cent. Accepting these results in conjunction with another fact, which the last four Censuses have revealed, viz., that the rate of increase has constantly descended during the last forty years, it is estimated that the population of England in the middle of the year 1860 was 19,902,918. It will serve, with a multitude of other facts that are familiar to most readers, to give a vivid impression of the vitality of the English people, to state that when young men, who have now barely reached their majority, were born, the annual marriages were about 120,000, and that in 1860 they exceeded 170,000.

The marriage-rate was well maintained through the greater part of the year, but especially in the spring quarter, when Cheshire and Lancashire, and generally the manufacturing districts, appear to have regarded their position with a cheerful spirit. The average marriage-rate in 23 years was 1.64 per cent. (in other words, 164 persons were married

to 10,000 living in the population); but the rate in 1860 rose to 1.71. The average birth-rate in the same series of years was 3.311 per cent., whereas the rate in this year was 3.437: a satisfactory result, though not equal to that of 1859. The average death-rate was 2.231 per cent., but 1860 was unusually healthy, and its rate of mortality did not exceed 2.124, which is less than it had been in any of the twenty-two years during which the Registration Act had been in operation, with the exception of 1843, 1845, 1850 and 1856.

An unmistakable indication of natural vitality is the great excess of births over deaths; it amounted to 261,327. Reckoning from the middle of the previous year to the same period in 1860, the natural increase may be stated at 716 daily, but the actual increase was probably 592. If the latter estimate is correct, it follows that while Irishmen, Scotchmen, colonists and foreigners poured their tributary rills into the population, the great stream of emigration reduced it below its natural level, and the result was an average daily loss of 124 persons. The Emigration Commissioners account for a considerable part of the efflux, for it appears from their Reports that the number of emigrants of English origin returned to them was about 33,339, or a daily average of 91.

Of the bachelors who married, 139,440 chose spinsters, and of the widowers who married, 8,260 selected widows. The bachelors who married widows were not quite so many as the widowers who got widows; but it happened singularly enough, that the widowers who married spinsters were exactly equal to both. In other words, the whole number of widows who renewed the nuptial vow was 15,358; and the number of spinsters who married widowers was 15,358. All these proportions are kept with much uniformity year after year.

Of persons under 21 years of age who married in the year there were 10,797 males, 32,927 females. The proportion of minors to the total number of those who contracted marriage was 13 per cent. The number of women under age was more than three times as great as that of men.

The number of widowers who entered into wedlock was to that of widows nearly as 8 to 5. Among persons who married, the proportion of those who did not marry for the first time was 11 per cent.

The recent discussions about the state of popular education will call more than usual attention to that portion of the Report which refers to the signatures of persons marrying. It appears that 43,401 men and 61,677 women signed the marriage registers with marks. Twenty years ago the proportion of men who signed with marks was 33 to a hundred married. In 1847-52 it was 31; since then it has fallen to 26. During the same period the proportion among women has fallen from 49 to 36. In short, the progress in writing is constant.

In 1860 the number of male children born was 349,799; of female children born, 334,249. The total number of births was 684,048. In the previous year the total number was 689,881. The birth-rate of the year was 3.437; that of the previous year, 3.504. Both were above the average of 10 years, which is 3.417. In Staffordshire and Durham the birth-rate of the year rose above 4 per cent. In those counties it will probably be found that good wages obtainable by young persons create an inducement to the formation of early marriages. The excess of boys over girls born was 15,550.

There were 422,721 deaths during the year, of which 215,238 were those of males, 207,483 those of females.

From a comparison of the rates of mortality in different counties, it will appear that the highest degree of health in the year was attained in the extra-metropolitan portion of Surrey, where less than 18 persons in a thousand living died. No other county, each being taken as a whole, presented so favourable a result. In the healthier year of 1856 the same part of England was equally, but not more, healthy. In that year the healthiest county in England was Westmoreland, where the death-rate fell below 16 to a thousand; but in 1860 Westmoreland was not so fortunate as many other

counties, for in it the rate was nearly 20, though the average does not much exceed 18. It was in the spring (or second) quarter that the health of that northern county was in an unfavourable state.

Our Vital Statistics continue to present a favourable contrast with those of our Continental neighbours. In France the public health appears to have been much better than it was in the previous year, for the rate of mortality amongst the French people declined from 2.670 (in 1859) to 2.139 (in 1860). The latter rate, though rather higher than that of England, agrees almost exactly with that of Great Britain. The marriage-rate and also the birth-rate were lower than they were in England in the same year. The respective birth-rates were 2.605, and 3.437. To a thousand of the population in either country the number of English children born exceeded that of French children by eight.

THE COPYRIGHT (WORKS OF ART) ACT.

LAST week we furnished our readers with the most important clauses of this statute. It must be borne in mind that it only relates to "every original painting, drawing and photograph" which shall be or shall have been made either in the British dominions or elsewhere, and which shall not have been sold or disposed of before the 29th of July last.—The term of copyright granted by the Act is for the author's life and seven years afterwards; but the benefits of such copyright will be lost without registration of the work, because it is expressly enacted that "no proprietor of any such copyright shall be entitled to the benefit of this Act until such registration; and no action shall be sustainable nor any penalty be recoverable in respect of anything done before registration. Practically, therefore, the grant of copyright is made subject to the performance of the condition precedent of registration. It is consequently of the utmost importance to every author and proprietor of a copyright picture, drawing or photograph, that it should be registered immediately upon its completion.

No one need be alarmed at the trouble or cost of registration. It is an affair of the most simple and inexpensive description. The office appointed for registering under the Act is at Stationers' Hall, which is in "Stationers' Court," on the north side of Ludgate Hill. It will only be requisite to obtain, fill up and sign a printed form. To this a sketch, outline or photograph of the work registered may be annexed. The form, properly filled up and signed, must be left at Stationers' Hall; a fee of one shilling paid to the registrar; and this will include the whole mystery and trouble of registration. Let it be clearly understood that it will not under any circumstances be requisite to produce the picture or other work in which the copyright is claimed to the registrar either at Stationers' Hall or elsewhere; and that neither the author nor other proprietor of a copyright work can be required personally to attend for the purpose of registering it. Practically, we make no doubt that the registration of an artist's works will be entrusted to his frame-maker, and that the author of a work will never find it requisite to quit his own studio for the purpose of such registration. At the time of registering a work, we think it will be found most advisable to obtain from the registrar a certified copy of the entry of the work registered, because such copy under the hand of the registrar and seal of the Stationers' Company "shall be received in evidence in all courts, and in all summary proceedings, and shall be *prima facie* proof of the proprietorship of copyright or licence as therein expressed." Besides, the production of such certificate by the proprietor of a copyright work will aid its authenticity, and consequently add to its pecuniary value. The registrar's fee for a certified copy of the entry in the register is five shillings, the same as it is for a similar certificate of an entry as to a literary or musical copyright work.

As to the persons who are entitled to be registered as the proprietors of a copyright in a picture, drawing or photograph, they are:—1. The author of any such work who has executed it on his own account, not as a commission, and has not sold or otherwise disposed of or been dispossessed of his copy-

right therein. 2. The purchaser of an author's copyright in his work executed on his own account. 3. The employer for or on whose behalf a picture, drawing or photograph shall have been executed, and who accepts the same, after its completion. 4. The husband of an authoress of any such uncommissioned and unsold work. 5. The legatee, executor, administrator, assignee in bankruptcy, or other person in whom the copyright may have been vested by bequest or operation of law.

In the event of any entry in the register being either wrongfully or erroneously made, the person who shall deem himself to be aggrieved by such entry may apply to one of the Superior Common Law Courts in Term time, or to a Judge thereof in vacation, for the purpose of expunging or varying such entry; and such Court or Judge has power to order the entry to be expunged, varied or confirmed, either with or without costs, as to such Court or Judge shall seem just.

The sale of copyright in a picture, drawing or photograph must be made by some note or memorandum in writing, to be signed by the proprietor of the copyright, or by his agent appointed for that purpose, in writing. And when an artist first sells or disposes of his picture, or executes it on a commission, if he means to retain the copyright, he must remember that he can only do so by its being expressly reserved to him by agreement in writing, signed at or before the time of such sale or disposition by the purchaser, or the person who commissioned the work, as the case may be. Any such agreement may form part of the receipt given for the purchase-money: a duplicate of such receipt should be made, so that each party may retain one, to be signed by both the vendor and purchaser or owner of the work. To obtain the protection of the statute, the first and every subsequent purchaser of a copyright must, as it seems, register his assignment thereof.

And now one word of caution to artists, amongst many of whom it seems to be imagined that any slight variation in the design or colour of a picture is sufficient to render it an original work. Nothing can be more erroneous than this artistic construction of the meaning of an "original picture," and it is of great importance to artists that they should correctly understand and appreciate their position on the subject. According to the law as it now most justly stands, in every case where an artist is not the proprietor of a copyright in the picture executed by him, it will be at his peril if he copies or repeats the design, or any material portion of it, without the consent in writing of the proprietor of the copyright in the original work. Apart from the penalties imposed by the statute for any such act of piracy, the proprietor of the copyright would be entitled to sue the offender for such damages as the proprietor could prove he had sustained by the infringement of his copyright.

If artists will but take reasonable care to secure their copyrights, and also bear constantly in mind what is just as regards the interests of the purchasers of their works, neither they nor any honest dealer need fear the operation of this new law of Copyright in Works of Art; on the contrary, we believe it will prove a great boon to all honourable men, and that fraudulent manufacturers and dealers will be the only sufferers, to the inestimable benefit of British Art and artists, as well as of the public generally.

EUGENE O'CURRY.

WE regret to announce the unexpected death of one of our most laborious archaeologists and Gaelic scholars—Mr. Eugene O'Curry. He died of disease of the heart on the 30th of July, at his residence in Dublin, after a few moments' illness.

Celtic literature sustains a severe loss in the death of Mr. O'Curry. Indeed, it is doubtful whether his loss at this moment is not to some extent irreparable. He was engaged in revising the translation of the Brehon Laws, of which he and the late Dr. O'Donovan were the joint editors. This remarkable collection of ancient jurisprudence consists of laws written in a very remote and obscure language, and of commentaries and precedents in a later, but still very old, form of Gaelic. It was long the opinion of Irish scholars that text and commentary were both so strange and difficult

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to collate, that no successful effort could be made to translate them. Mr. O'Curry, however, by compiling a species of glossary, consisting of about 15,000 words, with innumerable passages from existing manuscripts in which the principal words occur, showed that the translation was possible, and, with the aid of his eminent collaborator, he got through nearly 8,000 pages of the work. The publication of this has been eagerly expected by the comparative philologists of northern Europe: we fear, however, that the interrupted task of its revision will not only delay its appearance, but prevent it from being as perfect an illustration of the earlier Gaelic literature as its authors anticipated it would be. It was Mr. O'Curry's intention, when the Brehon Law publication was completed, to employ the voluminous glossaries as materials for a new Irish Dictionary; and it is certainly to be hoped that such valuable instruments of future research may not remain in obscurity. His death has also interrupted the publication of the second volume of his 'Lectures on the Manuscript Materials of Ancient Irish History.' The first volume of this work came out about nine months ago, and disclosed a field of research far more extensive and interesting than any Gaelic scholar had previously anticipated. It contains singular scraps of information about the lost books of the earliest period,—the Yellow Book of Slane, the Saltires of Tara and Cashel, the Books of Cluain-mic-Nois, the Speckled Book of Mac Aegan, the Short Book of Saint Buihne's Monastery, the Book of Clonsort, the Black Book of Saint Molaga, and other strange-titled manuscripts; it gives ample details of the numerous collections, in the various libraries of Europe, of Irish works on history, civil and ecclesiastical, genealogy, poetry, romance, jurisprudence, medicine, mathematics and astronomy: it analyzes and contrasts the Gaelic treasures in the Royal Irish Academy, the British Museum; Trinity College, Dublin; the Bodleian, the Stowe Collection, the Burgundian Library at Brussels, and St. Isidore's at Rome: it contains a critical examination of the ancient annals, such as the *Chronicon Scotorum* of Duaid Mac Firbis; it gives to the world for the first time some stray verses composed by an Irish Queen and poetess, Queen Gormlaith, a contemporary of Alfred the Great; it throws new light on the Annals of the Four Masters; and, in short, this first volume really does more for the native literature of Ireland than many preceding Celtic authors have been able to accomplish by the labours of a lifetime. The interruption of the second volume of such a work is therefore no small loss.

Mr. O'Curry was the editor of some of the most valuable publications of the Celtic Society, and the translator of the oldest part of the *Annals of the Four Masters*. For the last few years, he filled the chair of Irish History and Archaeology in the Catholic University of Ireland.

OUR WEEKLY GOSSIP.

THE Ordinances of the Scotch University Commissioners, regulating the Bursaries of Glasgow, St. Andrews and Aberdeen, and establishing the general curriculum in the Faculty of Law, have been published this week. Every candidate for the degree of LL.B. must be a graduate in Arts. The course of study in law, necessary for the degree of Bachelor of Laws, must extend over three academical years, and include attendance on a distinct course in each of the six following departments,—Civil Law, Law of Scotland, Conveyancing, Public Law, Constitutional Law and History, and Medical Jurisprudence. No one will hereafter be admitted to examination for this degree until he has completed this course of study. Candidates will be examined, both in writing and *vis à voce*, on each of the six departments of law; and each candidate must satisfy the examiners that he possesses a competent knowledge of law in each of the departments; and the examiners shall further, in judging of the qualifications of candidates, have special regard to their acquirements in the two departments of public law, and constitutional law and history. The examiners for degrees in law in each of the Universities will be six in number, and there will always be one examiner

specially qualified for each of the six departments; where the Professors in the Faculty of Law in any university do not furnish the requisite number of examiners duly qualified, the number will be made up by the appointment of additional examiners by the University Court. In the University of Glasgow, the Professor of Forensic Medicine will be a Professor in the Faculty of Law, as well as a Professor in the Faculty of Medicine; and in the University of Aberdeen, the Professor of Medical Logic and Medical Jurisprudence will be a Professor in the Faculty of Law, as well as a Professor in the Faculty of Medicine. Each person appointed an additional examiner by the University Court will receive out of the fees to be paid by candidates for degrees in law such sum as may be fixed by the *Senatus Academicus*, with the approval of the University Court. Each candidate for the degree of Bachelor of Laws will pay a fee of five guineas, in respect of his examination for the degree. The degree of Doctor of Laws (LL.D.) will be conferred, as heretofore, *honoris causâ tantum*.

In the general abstract of grants for Civil Services prepared in the Treasury, and distributed to Members of the House of Commons on Tuesday last, there is a curious blunder. The account states that there is a net decrease in 1862-3 of 1,955*l.* as compared with 1861-2. But the Civil Service votes for the present year amount to 7,850,024*l.*, and the corresponding votes for last year amounted to 7,848,069*l.* It is clear, therefore, in spite of Mr. Frederick Peel's assertion to the contrary, that there has been an increase, not a decrease, to the extent of 1,955*l.*

From an income-tax return printed this week, we learn that the net amount of the tax extracted from the United Kingdom last year was over eleven millions and a half. We also learn that in Great Britain, under Schedule D. (professions, trades, &c.), there are fifty-nine individuals with incomes exceeding 50,000*l.* a year; Ireland only furnishes one individual fortunate enough to rank in that class, but his income amounts to 115,000*l.* a year. Under Schedule E. it appears that there are sixteen hundred officials, paid with public money, who receive salaries of 1,000*l.* a year and upwards; of these, sixty-nine receive 5,000*l.* and upwards. The number of public officials with incomes between 100*l.* and 150*l.* is nearly forty thousand.

A Parliamentary paper issued on Wednesday, showing the receipt and distribution of Naval prize-money, contains the following item:—"To balance of amount voted by Parliament to the officers and crew of the yacht *Fox*, for service in the Arctic Regions between the 30th of June, 1857, and the 21st of September, 1859, paid to the account of Her Majesty's Paymaster General, 630*l.*" We should like to know something more of the circumstances under which this little item was not duly appropriated to the object for which it was voted. The total sum derived in the past financial year from Naval prize, bounty and salvage money, amounted to 136,051*l.*

Mr. John Harland and Mr. Wm. Dobson, gentlemen of literary standing in the North of England, have prepared and are about to publish a 'History of the Ancient Guild of Preston.' The new materials of this work are mainly derived from Dr. Kuerden's manuscripts, in the *Heralds' College*, London. The ordinances of the various guilds in past times contain much curious information relating to the peculiar trading customs of the age in which they were enacted, and particularly to the exclusive privileges so long maintained by the free-men of Preston. These guild enactments have never yet appeared in any local history. An abstract of the various charters granted to the borough, and a history of the local incorporated companies, will be included. No 'History of Preston' has yet published a list of mayors anterior to the eighteenth century. The corporation documents contain a complete record of these appointments only from the year 1656; the forthcoming publication will contain a list of the chief magistrates, with a few omissions, from the year 1327.

Messrs. Bacon & Co. have produced a rough, but interesting, 'Sixpenny Map of the Seat of

War in Virginia,' which shows the position of the Confederate batteries and entrenchments before Richmond; also the roads, hills and watercourses, and the permanent military works of that portion of Virginia in which the armies of the North and South are now operating. This map supplies a list, very useful to newspaper readers, of the general officers in command on both sides.

A magnificent series of the monuments of Rome is on view at No. 9, Conduit Street. They are photographed by Mr. Robert Macpherson, of that city; the subjects chosen with fine taste, and the pictures executed with skill and delicacy. From this exhibition the collector may obtain everything he wants of Rome, from the Coliseum to a cameo. The collection consists of two parts, numbering in all more than four hundred and twenty pictures. The first and more attractive part contains about three hundred views of Rome and its environs; one hundred of which have never been exhibited in either Italy or England. The Pontine Marshes, Cora, Velletri, Terracina, Civita Vecchia and Spoleto have supplied the most charming additions to Mr. Macpherson's portfolio. The second part consists of studies from the Capitol and the Vatican, the choicest sculptures of which have been photographed *in situ*, Mr. Macpherson, as we understand, having enjoyed special facilities for that purpose. Most of these busts and figures, the admiration and despair of artists, are now photographed for the first time.

A gentleman, under the name of Mr. Sketchley, renewed on Monday an entertainment of which he had previously made trial, at the Hanover Square Concert Rooms, and succeeded so well with his audience that he is likely to be heard of again. In person and manners he is not unlike the late Mr. Albert Smith, and aims probably at filling his place. The title of his venture is 'A Quiet Morning'; which, of course, is to be understood by the rule of contraries. In an easy and familiar style, the lecturer describes the various interruptions he suffered as a lodger in a boarding establishment: first from the landlady herself, then from her friend and her servant, who all insist on his sharing their sorrows and discomforts. A higher class of portraiture succeeds, and the peculiarities of two Frenchmen are hit off in a life-like manner, as also those of a Scotch relative and of a college chum. The tone of the composition, too, is elegant, and sometimes suggestive of an ability to do something better, if what is done should not turn out to be "too good." Mr. Sketchley uses his piano occasionally, and relieves the narrative with some comic singing, in which he is very successful, and also divides the two parts of his lecture with the chanting of a burlesque ballad. The second part is perhaps the best portion of his entertainment, though the simplest. It relates with excellent humour the disasters which befell Mrs. Brown on her first and only visit to the Victoria Theatre, for which her husband had obtained an order. The details of her journey and her behaviour, together with her graphic account of what she heard and saw, are richly elaborated in the style of *Dame Quickly*, confounding the main subject with the accessories in charming confusion, and provoking laughter almost at every phrase. Mr. Sketchley has a flexible countenance, which can be variously expressive with facility; and though not so rapid in his enunciation as the late Mr. Albert Smith, his delivery is sufficiently fluent, and he rattles through two hours without exciting the impatience of his audience.

Mr. Collier has produced his third reprint of rare tracts. It is 'The History of Jacob and his Twelve Sons,' as printed by John Aldee, for John Harrison. It is so rare that Mr. Collier says, "We believe that no other example of it than the one we have used is known." We presume the copy is in Mr. Collier's possession, but the fact is unfortunately not stated. The story differs somewhat from the Scripture version: suppressing the incident of the two handmaidens in the detail of Jacob's domestic life; making Leah bear ten sons to her husband; and substituting for Potiphar's wife, the Egyptian Queen. The language of the poem is of the period of More and Skelton.

The obituary of last week noted the death, on

the 28th ult., at Hampstead, of Mr. Simon Wilkin, F.L.S., aged seventy-two, known as the editor of an edition of Sir Thomas Browne's works.

Mr. Bunning, the London City architect, has made a report to the Common Council, in which he states,—the question of doing so having been referred to him,—that it will be desirable to remove the present ceiling of Guildhall, and replace it with an open roof in character with the rest of the building; this would necessarily involve substitution of Gothic windows for the existing incongruous Roman ones: the cost to be about 18,000*l.* He also recommends repairing the hall and porch, together with the cleaning and repairing the eastern and western windows, and the Gothic tracery throughout, at a further cost of 2,500*l.* As the stone front of the hall is in a bad state, it would require repair; but, not being in character with the building, he recommends an entire remodelling of the same, after a design prepared by himself. The cost to be 1,500*l.* These works, which effectively amount to an entire remodelling of the edifice, have been ordered to be carried out as proposed.

Hungerford Bridge, the most elegant structure of its kind on the Thames, is now in process of removal. The Charing Cross Railway Company's new lattice-work bridge, excepting its hideous upright tubular supports, promises to be a not inelegant work. The railway will run in the middle, on the site of the present Suspension Bridge; footways for traffic are to be placed on each side of the railway, supported upon brackets projecting from the sides of the lattice bridge. Lambeth Bridge, a long-demanded convenience, is nearly completed. It has by no means a bad appearance,—the wire-rope which is employed to suspend the roadway from the towers being extremely light, and the towers themselves having no decorative or architectural pretensions, but kept of a simple form, are neither toy-like, as so much modern iron-work is, nor stolidly mechanical, as in cases where decorative appearance has been disclaimed. The new railway bridge above Chelsea, which forms a viaduct for the Great Western Railway extension to reach Pimlico, is now nearly finished. It is a serviceable-looking structure that can never be ugly, because it is fit for its use and pretends to nothing more.

We have on our table a few dozen specimens of crests, seals, monograms, coats-of-arms and other devices, which from their beauty may be considered as rising into real Art. The crests are mainly those of the various Oxford Colleges; the engraving is by Messrs. Spiers & Sons. A crest is of course a mere trifle; but good taste, good drawing and good colour are desirable in the small things of our daily life, no less than in the ornaments of our drawing-rooms and galleries.

Mr. Hogarth has published nine photographic views, taken in Normandy, by Mr. Robert Murray, an artist well known by his Egyptian views. The interest of the series will be seen from the following list:—The Ruined Abbey of Jumieges (commenced A.D. 1065),—the same: a nearer view of the Twin Towers,—the Church of St. George de Boscherville (built shortly before the conquest of England),—the Town of Caudebec, on the Seine (besieged and taken by the English in 1419),—Porch of the Church of Caudebec (begun A.D. 1426),—Porch of the Cathedral of St. Pierre, Caen (thirteenth century),—Apse of the Cathedral of St. Pierre, Caen,—Steeple of St. Pierre, 242 feet high (A.D. 1308),—and the Abbaye-aux-Dames, Caen, built by Matilda, Queen of William the Conqueror, and containing her tomb (consecrated A.D. 1066). Each subject has been carefully studied. If Mr. Murray's views in Normandy should appear to be less brilliant than his Nile series, the difference of atmosphere between France and Egypt must be considered.

The Tribunal Civil de la Seine has lately been occupied with a contest between two great masters of choreographic art, M. Perrot and M. Petipier. M. Perrot had produced at St. Petersburg a *pas*, composed of the dances of various nations, entitled 'La Cosmopolitaine,' and M. Petipier had introduced into a *baller* executed at Paris a *pas* exceed-

ingly like it, entitled 'La Cosmopolite,' without the permission of M. Perrot. In spite of a very clever defence, based on the two circumstances, that 'La Cosmopolitaine' had been only performed in a foreign country, and from its very nature was not original, the Court awarded 300 francs damages to M. Perrot, establishing the important doctrine that a *pas de danse*, like any other work of Art, is the property of its author.

The Government of Ecuador, by its representative, Senhor Flores, has made a proposition to the French Government to erect an observatory on the Plateau of Durito, the situation offering advantages such as few other spots in the world possess. Not only is the position of the Plateau towards the axis of the earth, and consequently towards the starry firmament, peculiarly favourable, but its atmosphere is always clear, and it is almost entirely free from the rising and falling currents of air, which offer such great optical difficulties to observation on most of the elevated points of the globe. A European observatory at Durito would in all probability have explored long ago the group of planetoids between Mars and Jupiter, of which Mr. Airy has just now discovered the seventy-third.

Prof. Wyss, at Zurich, has discovered an interesting old manuscript, a Zurich chronicle of the fifteenth century, which contains an exact description of the Battle of Sempach. This document confirms the patriotic deed of Winkelried, the truth of which has lately several times been questioned. As this is the oldest record known on the subject, its statements are of historical value.

Will Close this day, Saturday, August 9.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTY-EIGHTH ANNUAL EXHIBITION, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admission, 1*s.*; Catalogue, 6*d.* JOSEPH J. JENKINS, Secretary.

FRITH'S celebrated Picture of THE RAILWAY STATION, NOW ON VIEW, daily, from Eleven to Six o'clock, at the Fine-Art Gallery, 7, Haymarket, next door to the Haymarket Theatre.—Admission, One Shilling.

MR. JOHN LEECH'S GALLERY of SKETCHES in OIL, from Subjects in 'Punch,' is open every day from Ten till Dusk, at the EGYPTIAN HALL, Piccadilly.—Admission, One Shilling.

EXHIBITION of ROMAN PHOTOGRAPHS.—Until SATURDAY, August 23, at the Architectural Gallery, 9, Conduit Street, Regent Street, will be EXHIBITED DAILY, between the hours of Eleven and Six, a Collection of upwards of Four Hundred PHOTOGRAPHIC VIEWS of ROME, SCULPTURES of the VATICAN, &c., by Mr. R. Macpherson.—Admission, 1*s.*; Season Ticket, 2*s.*

SCIENCE

Illustrations of the 'Nueva Quinologia' of Pavon.

With Coloured Plates, by W. Fitch; and Observations on the Bark described, by John Eliot Howard. (Reeve & Co.)

QUININE, as an all-powerful febrifuge, is now in such general use that we can scarcely conjure up the time when bigoted Protestants refused to avail themselves of it because it had been prepared from drugs which bore the name of Jesuits' bark. In those days of hot religious strife, people objected to participate in benefits for which mankind was indebted to their adversaries. In this the Protestants stood not alone. The objections of Catholics to beer at its first introduction to England evidently belong to the same category of prejudices. Beer, an infusion of barley flavoured with hop, instead of sweet gale and other herbs, as in the case of *ale*, was denounced, an old song informs us, because—

For with this same beer came in heresy here;
The old Catholic drink is a good pot of ale.

However, common sense has long since ridden roughshod over these and similar prejudices, and strict Protestants are now quite as ready to avail themselves of Jesuits' bark as pious Catholics are of good beer, tinged though the history of its introduction may be with heresy.

The romantic incidents which Madame de Genlis has associated with the discovery of the bark-trees in her 'Zuma' belong entirely, it is needless to say, to the region of fiction. Nor do

the Jesuit fathers, though their name has been so long and intimately connected with these drugs, appear to have done more than make more generally known and derive lucrative returns from a production already discovered, before they took it in hand. Tradition asserts that about the year 1636 the Indians pointed out its febrifugal properties to Don F. L. de Camazares, who communicated them to the Count of Chinchon, then Viceroy of Peru; and his wife is supposed to have been one of the first, if not the first, who practically availed herself of the information. This circumstance having given rise to the generic name of the trees yielding the barks, Pavon argues, and with reason, that they ought to be called "*Chinchonas*" instead of "*Cinchonas*," as they have hitherto been designated.

Few botanical or pharmacological subjects can boast of a richer literature than Peruvian barks. When, in 1826, Bergen published his monograph, he gave a catalogue of all that had been written on them, extending over 72 pages, and including 670 publications. The forty-six years elapsed since then have brought us numerous additions; amongst them two works of great repute: that of Weddell in Paris and Karsten in Berlin. Whilst the former occupies itself with those species of *Chinchona* representing the extreme southern limit of the genus, the latter relates to those found in the extreme northern region occupied by them,—New Granada. One important gap remained still to be filled up. Peru proper and Ecuador had not been treated with equal minuteness by any modern botanist; and to this region, especially Peru, Mr. Howard's investigations have been principally directed. All that remains now to be done in order to bring the subject of medicinal books to a high degree of completeness is the illustration of those species found in Northern Ecuador and Southern New Granada; and we trust that Mr. Howard himself may be tempted to give this region the benefit of his researches.

Works referring to specialities of science are by their very nature excluded from almost every chance of a general public recognition of their intrinsic value; and the author of Pavon's '*Nueva Quinologia*' must not be discouraged if his labours do not escape the same fate; though his large folio, independent of its high scientific character, is sumptuously printed, and the plates of the different plants and microscopical dissection so highly finished that it would prove an ornament to every library. To the botanist and pharmacologist the '*Nueva Quinologia*' will be an endless source of gratification,—a treasury of sound information that could never have been presented, if it had not been for the indefatigable zeal, profound research and great pecuniary sacrifices of the learned author. We must explain.

In the year 1777 the Spanish Government sent an Expedition to Peru, consisting of the famous botanists Ruiz and Pavon. After its return to Spain, the phytological explorations were continued by their pupil and associate, Tafalla; whilst the results of the mission were partly published in the well-known '*Flora Peruviana et Chilensis*,' '*Quinologia*,' and '*Suplemento á la Quinologia*.' The difficulties in which Spain became involved put a stop, about 1802, to the continuation of the '*Flora Peruviana*,' the latter volumes remaining unpublished; and a valuable manuscript on the medicinal bark-trees, embracing all the discoveries down to 1826, and entitled '*Nueva Quinologia*,' was also doomed not to see the light in the country in which it had been written. In 1852 Mr. Howard, at Percin's suggestion, undertook the examination of the

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Peru served which memoir missing further botanist mad purcha Pavon's ginal un sold s botanist to Mr. the jo fall, Pavon or bark genus' publish thirty by the in the Unfort manus corresp the He at Mac pence artist, ings w plates could to one time at to set l of our that partly Poss resolut added advanc found to Bel charac allies in the ap bergia tion of point of sub from M someti from t disareg Klotz's once m chined brought be exp result cence. of the plants apex t view, The power south condit being, nouns varyin Fahr., —and the R But, a range, their i and n

Peruvian barks collected by Pavon, and preserved in the British Museum, the result of which formed the subject of several interesting memoirs in the *Pharmaceutical Journal*. Surmising that there must remain at Madrid further vestiges of the labours of the Spanish botanists, Mr. Howard caused inquiries to be made, and was so fortunate as to obtain by purchase, first, fifty-four specimens of barks of Pavon's collection, and, subsequently, an original manuscript in Pavon's own handwriting, sold shortly before that author's death to a botanist at Madrid, who again disposed of it to Mr. Howard. The 'Nueva Quinologia' was the joint production of Ruiz, Pavon and Tallafra, but finally corrected and augmented by Pavon. It embraces forty-one species of quinas, or barks, belonging, in Pavon's opinion, to the genus *Chinchona*, of which eleven were already published in the 'Flora Peruviana,' &c., and thirty previously undescribed, and discovered by the united labours of these three savants in the different provinces of Peru and Quito. Unfortunately, the drawings accompanying the manuscript had been lost; but learning from a correspondence with Don Vicente Cutanda that the Herbarium specimens of Pavon still existed at Madrid, Mr. Howard did not spare the expense of despatching thither our able botanical artist, Mr. Fitch, in order to secure the drawings which serve as the basis of the magnificent plates now published. Though the Spaniards could not be persuaded to lend their specimens to one about to spend a considerable amount of time and money in their illustration, they seemed to set little value upon them. A scientific friend of ours who saw them at Madrid informed us that the covert in which they were kept was partly occupied by a cat with young kittens!

Possessed of these materials, Mr. Howard resolutely set about his labours. Since Pavon added his final corrections, the subject had advanced with rapid strides, and the author found it necessary to exclude eight species as not belonging, according to present definition, to *Chinchona*. One of the principal technical characters distinguishing that genus from its allies is that its capsules open from the base to the apex, instead of *vice versa*, as in *Ladenbergia* and others. Linnaeus, in the tenth edition of his 'Genera Plantarum,' was the first to point out this character; but in consequence of subsequent information, probably received from Mutis, at Bogotá, that the capsules opened sometimes from the top to the base, as well as from the base to the top, the character was disregarded until restored by Endlicher and Klotzsch. Dr. Karsten has called its validity once more into question, but botanists are inclined to think that the exceptional cases brought forward in support of his opinion may be explained away by regarding them as the result of mechanical, instead of organic, dehiscence. Commercially, this technical point is of the utmost value, as all the Chinchonaceous plants, the capsules of which open from the apex to the base, may, in a practical point of view, be considered as not producing alkaloids.

The genus *Chinchona* has numerous and powerful representatives from Chili in the south to New Granada in the north, the condition most favourable for their growth being, as Markham has well put it, a continuous vegetation, with a mean temperature varying, according to species, from 60° to 70° Fahr.,—an almost constant supply of moisture, —and an elevation of from 5,000 to 8,000 feet, the Red Bark descending to a lower level. But, although the genus has such an extensive range, most of the species are so very local that their total extinction is merely a matter of time, and no pains and expense should be spared to

secure the best kinds for our tropical colonies. When visiting the neighbourhood of Loja about ten years ago, we could only find a few remnants of those extensive forests of bark-trees which, even in Humboldt's time, at the beginning of this century, constituted the riches of that particular locality. La Condamine appears to have been the first European who made an attempt, unsuccessful though it was, of introducing the bark-trees into other countries. More recently, the Dutch have transplanted them to Java; and, within the last few years, the English Government has been induced to follow their example, and we have now plantations in India, Ceylon and the West Indies. The extremely local range of the individual species proves, besides, an interesting geographical problem, which Mr. Howard has not shrunk from handling: Did all the numerous species of *Chinchona* spring from one original type, gradually expanded into different and distinct forms, and become permanent? or were they all as different at creation-day as they are in the year of grace 1862? Mr. Howard, after offering several interesting speculations on this tempting question, thus sums up:—

"Whatever may have been the history of the past, there can be no question of the absolute permanence of all the forms of *Cinchona* which meet our view in the well-balanced present. It is interesting to observe the exact way in which every minute feature of the barks gathered by Pavon nearly a century since are reproduced in those now brought from the same districts. Thus, also, specimens of Loja bark given me by Mastenbroek as from the collection of Sir J. C. Brandt, and reaching as far back as 1722, exactly represent the *C. Uritusina* and *Cascarilla amarilla del Rey* of the present, even to the characteristic white crystal cells dotting the internal surface; and so in every case that I have yet met with. It seems to me, consequently, that every form, in this sense permanent, which can be looked upon as distinguished by well-marked characteristics from every other, is best treated as a distinct species rather than as a variety; since in describing nature we have to record that which is actually before us, without being compelled to rest our classification on hypothetical conjectures as to the past. I have no doubt that the principle of natural selection, as illustrated by Darwin, fills up a most important part in the general economy of the world, but am very far from thinking that it will bear the stress attempted to be laid upon it, and I do not see that it throws more than a feeble light on the prevalence of species in particular localities, as it seems to me that the result must have been very different if all the *Cinchona*, for instance, had been derived from a single species, and allowed to develop differences which, by degrees, usurped the situations most favourable to them. I cannot but conclude that the variety would have been much less marked, and that we should scarcely have found the most dissimilar sorts growing side by side, as appears now to be the case, and as will be found recorded, for instance, in the reports of different journeys to obtain plants of the Calisaya for transplantation to India."

Besides twenty-seven plates representing the bark-yielding trees of Pavon, and a few others added by our author, there are three illustrating the anatomical and microscopical characters of the barks themselves, and the young seedling in all stages of development. The latter were executed by Mr. Tuffen West, and in a manner deserving of all praise.

Without going into greater detail than our limits permit, it would be impossible to do full justice to the value of the publication, on the successful completion of which we now congratulate the author. Let us recommend it as a standard work on the subject of medicinal barks, and one which must be of essential service at a time when we are making efforts to secure the trees furnishing our annual supply of

quinine, now fast becoming extinct, to our own intertropical colonies, and thus guard against a catastrophe, rapidly approaching, when the fever-stricken patient vainly cries for the medicine now ruthlessly swept away by the improvidence of South American traders.

SOCIETIES.

ENTOMOLOGICAL.—Aug. 4.—F. Smith, Esq., President, in the chair.—Mr. S. Stevens exhibited a magnificent collection of Coleoptera, containing a large number of new species; the whole of them had been collected among the mountains of Lao, in the interior of Cochin China, by M. Mouhot, whose death had unfortunately ensued from his exertions in the cause of science.—Mr. Stainton exhibited specimens of *Gracilaria semifusca*, bred from small cones on the leaves of maple trees growing near Mickleham. Mr. A. L. Wallace exhibited some photographic figures of Coleoptera, amongst which those of the *Lucani*, of the natural size of the insects, were conspicuously successful. Mr. Wallace also called attention to a plan he had adopted of mounting small Coleoptera on pieces of gelatine instead of card; by this means the use of gum was rendered unnecessary, and the material was so transparent that the underside of the insect was visible for the purpose of examination. The President mentioned the capture, by his son, Mr. Edward Smith, on the occasion of the Society's visit to Reigate, on the 8th ult., of two rare Staphylinidae, the *Myrmedonia Haworthii* and *Helicobates propinqua*. The President also exhibited a most remarkable specimen of the *Apis mellifica*, which had been sent from Scotland: the head was that of a male bee; the legs and wings on the right side were those of a male, the left side (except the head) was that of a worker bee, while the straight sting was identical in form with the sting of a queen bee.—The Secretary read, on behalf of Dr. Alexander Wallace, some notes 'On the Ravages of the Sawfly, *Nematus ventricosus*, with practical Suggestions for the Preservation of Gooseberry and Currant Trees, which were subject to its attacks.'—The President read a paper entitled 'A List of the Genera and Species belonging to the Family Cryptoceridae, with Descriptions of New Species.'

MEETING FOR THE ENSUING WEEK.
TUES. Horticultural, Fruit and Floral Committee.

FINE ARTS

The Art of Decorative Design. By C. Dresser. (Day & Son.)

THOSE who desire to have a concise exposition of the principles of decorative design such as are held at this period, will find Dr. Dresser's volume a genial aid. His style is simple. The reader may make himself master of the leading point of the subject, and be enabled to decide upon what is good or bad in decorative art, according to the received canons. Now that the Department of Art numbers nearly 60,000 pupils, and costs for their training a goodly sum per annum, this is a matter of no slight importance. Our ribbons, our carpets, our crockery, our silks, almost every woven fabric that admits of ornamentation, has now to compete with the productions of Continental schools. Not only are foreign designers trained in older established schools, but the people themselves are wiser and more accomplished judges of the subject than our people. This is an advantage to the skilled and tasteful designer, —one, too, as yet almost denied to our own decorative artisans.

It would be impossible here to give even a condensation of the theories upon which the laws of success in decorative art are founded. That there are such laws—that taste is not a mere chance-work or hap-hazard—any reader of this book may satisfy himself. It is not too much to say that when Art-design is properly understood, the vagueness which now surrounds the popular idea of the subject will disappear;

and with the sure guidance of nature to follow, as good design is ever based upon nature, no one need be at a loss how to avoid offence; at least, if an unchallengeable decision may not, as we believe it may, be arrived at upon every point of the subject.

One of the most conclusive matters in the scheme of design as set forth by the school represented by Dr. Dresser, showing the tangibility, so to say, of good taste, is the fact upon which he duly insists from the examples of all the good developments of the subject in ancient work, that all such work was expressive, significant, even intelligent in its motive of reproducing the elementary forms of nature. The lotus ornament, universally enjoyed by the Egyptians, had a significance beyond a mere formal beauty, as rendering an idea of the re-birth of vegetation under the fertilizing influence of the Nile overflowing. In Greek Art, the very form of the Doric column expressed, by its firm and massive dignity, the nature of its office as a support to great superincumbent weight. Its delicate curve of outline renders this distinct when we see it pressed outwards, as it were, by the upper mass of stone in the architrave.

Dr. Dresser intelligently appreciates the peculiar adaptation of the styles of ornament to each age in which they were developed, and says it was ever expressive of that age,—so that the ancient decorative forms still tell the faith of our ancestors; but as our creed differs from theirs, and we are not prepared to indorse all their sentiments, we cannot fitly appropriate to ourselves those ornaments with which we do not sympathize, as they are an expression of sentiments in which we cannot concur. On this ground all revivals are unsatisfactory. We reproduce heathen temples without number, modifying them to an extent sufficient to render worship in them possible, or to fit them for the purpose of their erection and no more; or we repeat an old Christian edifice no better suited to the requirements of our day: as the buildings are, so are the decorations. Although we admire, with a general reservation of many minor points, the style of design in which Mr. Owen Jones so much delights, and are prepared heartily to applaud St. James's Hall and other works of his, especially in their decorative relations, we can hardly accept these at the rate set upon them by Dr. Dresser, who, indeed, does a good deal to develop the principles of design set forth by the architect named, and may be said to expound them in a popular and succinct manner as the bases of his own theory.

Undoubtedly the study of vegetable and arboral forms is best calculated to furnish materials for a system of decorative design; these are infinite, ineffably beautiful, varied beyond conception, and seemingly adapted for the needful conventionalization which decorative design demands as the first character of her productions. On this point it cannot be too positively laid down as an irrefragable law of taste and art, that mere imitation is not ornamentation; until we get this distinctly understood, designs which shock the eyes of artists on our walls, our floors, our tables, will re-appear. Our so-called "natural" wall-papers will illustrate the first, or most elementary, step taken towards the production of ornament. The effort has been to imitate what is seen, and not to adapt natural forms to the purposes of decoration; the little adaptation essential has been rather mourned over than gloried in, and had it not been indispensable would not have been considered. If mere imitation is ornamentation, the ornament must at once give place to the photographer, who, by his art, repeats natural objects with infinitely more accuracy than the most careful

draughtsman; but photography cannot invent, as it is devoid of the mental or imaginative faculty, for the working of the mind is essential to the purposes of decoration, and, indeed, to the creation of all Art. So, truly, says Dr. Dresser. He might have added, that it is in this evidence of an intelligence having gone over the ground before an observer that affords to the last the pleasure of studying a design. When we look at a photograph, it is not to marvel at the skill of the operator, but to delight in the happy reproduction.

Amongst the author's remarks which have an interest beyond that of his precise subject, are those on the affinity of music, ornament, &c. Chlandi noticed long ago that a violin-bow drawn against the edge of a plate of glass upon which sand, or other fine powder, was strewn, caused the same to assume a symmetrical arrangement of lines, according to the force and pitch of the note produced. Dr. Dresser, though he says not a word about Chlandi, has improved upon this discovery, as others before him have done, and finds a derivative in the lines produced upon playing 'God save the Queen,' which gives a form that is curious, if not beautiful. This is a very interesting subject, that might be worked out by some one who cared to give more time to it than Dr. Dresser has done; and worthy results might appear if the inquirer be not, as so many who have already discoursed upon the connexion of the arts have been, the slave of a preconceived theory. We commend the book before us to all students for its practical information upon the theory of manufacturing design.

FINE-ART GOSSIP.—Messrs. Woolner and Munro have been invited to execute two of the new statues in marble for the Houses of Parliament. To the former has been allotted that of King William the Third; to the latter, Queen Mary the Second. The cost of the commissioned works is 800*l.* each, that being the price paid to those sculptors who have already executed similar statues of the sovereigns of England.—Mr. Woolner was recently selected to produce the statue of Lord Macaulay at Cambridge, to be erected by subscription.

The magnificent parish church of Leominster has been reported on by Mr. G. G. Scott, who states that to preserve and restore its true character, it will be needful to reconstruct the porch, remodel the debased windows of the south aisle, rebuild the great western window, secure the western tower with its parapets and pinnacles, modify the internal roofs, remove the numberless coatings of white-wash from the walls, and thoroughly repair the external stonework. To effect these works and refit the interior with oak seats, the estimate is between 8,000*l.* and 9,000*l.* The report has been adopted, and the restorations are to be proceeded with.

The scheme for decorating the external surface of the permanent picture-galleries at the International Exhibition with mosaics has so far thriven, that means have been obtained by subscription to complete the designs, by Messrs. Cope and Hook, which have been placed on the south front of the building. Wishing the movement success, we trust, that none but artists of tried skill may be entrusted with these tasks. It will be imperative that some order be adopted as to the size of the figures in the designs: those now placed differ materially in this respect. The subjects already contemplated and the names of artists who have undertaken to execute them are as follows:—Agriculture, Mr. Holman Hunt,—Chemistry, Mr. Cave Thomas,—Fishing, Mr. Hook,—Hunting, Mr. Leighton,—Metallurgy, Mr. Eyre Crowe,—Mining, Mr. F. Barwell,—Planting, &c., Mr. Michael Mulready,—Quarrying, Mr. Watts,—Sheep-Shearing, Mr. Cope,—Vintage, Mr. F. R. Pickersgill,—Astronomy, Mr. Solomon Hart,—Engineering (reserved),—Horology (reserved),—Mechanics (reserved),—Navigation, Mr. Millais,

—Railways, Mr. Townroe,—Bricklaying, Mr. MacIise,—Carpentry, Mr. R. Burchett,—China-Painting, Mr. H. A. Bowler,—Glass-Blowing (reserved),—Iron-Forging, Mr. G. Sykes,—Jewelry, Mr. Rossetti,—Lace-Making, Mr. Redgrave,—Metal-Casting, Mr. Elmore,—Printing, Mr. Redgrave,—Straw-Plaiting, Mr. Cope,—Weaving, Mr. O. Hudson,—Pottery, Mr. G. Sykes,—Architecture, Mr. Mulready,—Painting, Mr. Mulready,—Music, Mr. J. C. Horsley,—Sculpture, Mr. Mulready. The designs, before they are executed, will be submitted to a committee of artists.

Messrs. Rejlander publish a series of studies from nature, made by photography, professedly for the use of artists, which, as photographs, are creditable to them.

The Arundel Society's "Occasional Publications" of a chromo-lithograph, after Francis's much-injured fresco, in the desecrated chapel of St. Cecilia, at Bologna, has not been published too soon. The work in question, which is one of the artist's most excellent pictures, has been for many years exposed to all those risks due to its situation on the walls of a sort of public passage, open to any mischief that may befall. It is an extremely beautiful composition, the figures massed in the best manner of the painter, and has much that is striking about the design itself. The body of the saint, posed with exquisite beauty and simplicity, lies, the face turned over one shoulder towards us; the hands, palms downwards, crossed in front; the knees a little bent; the feet at ease,—one raised upon its heel, one lying sideways, all along upon a piece of drapery, which three strong men hold at the ends, wherewith to lower the body into the open tomb beneath. Two female companions of the "sweet songstress" are at the grave's foot; at its head are grouped a Pope, a bishop, abbeys, taper-bearer, and a man in the habit of St. Francis. The conventional manner of the Umbrian School of that age finds nowhere a more agreeable exponent than this picture, which it were a thousand pities to allow to go to destruction. Next to preserving it, the Arundel Society has done the best thing in producing the creditable transcript before us. We must limit our admiration to the word "creditability" for this example, and endeavour to impress upon those artists or amateurs who direct the affairs of the association, to the fact that a distinct mannerism, the most evil of all things, is perceptible upon their copies. Whether this be due to the constant employment of one copyist and one mechanical process of reproduction or not, as we believe it is, we are certain that it is to be lamented. The picture referred to is unquestionably in a bad condition, as to colour beyond all qualities; but as Francis did not, and never would have painted with such a dominant curry-powder tint as pervades the copy, we must regret that some more effectual means were not adopted to check its development in this last of many previous instances amongst the publications of the Society. Mechanically excellent, the copy is dry, thin and unbrilliant. We should add to our abstract from the Report of this Society that M. Gruner is superintending the execution of a chromo-lithograph from B. Gozzoli's fine fresco at St. Gimignano, 'St. Augustine Preaching.' Great stress is laid upon the desirableness of increasing the fund set apart for procuring good copies from famous works, many of them most precious in the histories of Art and of great men, which are in a deplorable state and threatened with destruction. Such an object must be at the heart of every lover of the noblest school of painting. During the past year, by this fund, seven coloured drawings by Signor Mariannucci, now exhibited in the Society's rooms, have been obtained. These consist of Perugino's masterpiece, at Citta della Pieve, 'The Adoration of the Kings,' and six very important and beautiful frescoes of Mantegna, in the Church of the Eremitani, Padua,—two of the Martyrdom of St. Christopher, four from the lives of St. James the Greater and St. James the Less. Four drawings have also been executed from frescoes of Cimabue, Buffalmacco and S. Memmi, in the Church of St. Francis, at Assisi. Four

frescoes copied and procured by the Society. The Elements is Hal-

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frescoes by Luini at Saronno, fine works, are to be copied this summer. From the transcripts thus procured future publications by the Society may be derived.

The name of the author of the 'Handbook of Elementary Drawing,' reviewed by us last week, is Hale, not Hall.

MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, Covent Garden.—Under the management of Miss Louisa Pyne and Mr. W. Harrison, Sole Lessee.—The Nobility, Gentry, Subscribers and the Public are respectfully informed that the SEVENTH SEASON of the ROYAL ENGLISH OPERA will commence at the above Theatre on MONDAY, August 25. Full particulars will be duly announced.

ROYAL ITALIAN OPERA.—Signor Ciampi will hardly, it may be feared, ripen into such a *buffo* as was once the rule, not the exception, on the Italian Opera stage.—Signor Delle Sedie is a very bald *Barber of Seville* as compared with Signor Ronconi.—On the other hand, it should be told that Mdlle. Patti has improved her *Rosina*. Still too eccentric and wild in her taste for ornament—still not thoroughly finished, neither so effective as she should be in concerted music, her last performance in Signor Rossini's imperishable opera (including an echo song in the singing lesson, where singers have by right prescriptive sung strange things—Malibran's 'Nid Noddin' at New York, Herr Fischek's 'Mein Herz ist am Rhein' at Hamburg,) was the best which we have heard from her since her popularity broke out in England. Great was the favour won by her personation of the crazed heroine of 'Le Pardon,' on Tuesday night. But, musically, it is one of her least satisfactory efforts, not equal in delicacy and execution and wayward sentiment to the *Dinorah* of Madame Miolan-Carvalho; the singing not as sharply cut and neatly finished as Miss Louisa Pyne's. Mdlle. Patti's voice, however, has certainly gained power since last season, and she takes pains to act with propriety and spirit. These qualities, and by no means any musical perfection, carried off the shadow-song, with its inevitable *encore*.—How sadly the opera dwindles after that point!—a sure consequence of M. Meyerbeer's habit of amplifying and altering his stage-works while they are in progress. The first act, however, especially when supported so capably as by Signor Gardoni and M. Faure, is charming. The trio which closes it is a combination of originality, beauty, elegance and effect, enough of itself to silence the nonsensical people (there are such still talking) who, because M. Meyerbeer is not precisely a Mozart, nor at all aims at the objects so admirably attained by Mendelssohn, will not allow him much merit as a musical thinker or inventor.—Of the revival of 'Masaniello,' and, possibly, also of 'La Figlia,' we shall speak next week.

HAYMARKET.—Mr. Bayle Bernard's pleasant comedy of 'The Balance of Comfort' is now made the introductory piece of the evening, and has served to bring forward a new actress, Miss Rebecca Powell, in one of the parts, subordinate though it is, with sufficient effect to warrant the register of her name as a successful *débütante*. It is needless to say that people yet crowd to see Mr. Sothorn in *Lord Dundreary*, and that the portrait is now recognized as typical of a class of character in real life. Its continued popularity is partly due to the actor's occasional introduction of novel points and variations in the dialogue, which are the signals of renewed excitement and laughter. Such artifices are not exactly the legitimate resources of good acting; but it appears that the character itself has been thus gradually built up by the actor, who claims to be so far its author, the original idea only belonging to the dramatist who supplied the rest of the piece. We are not quite sure that this explanation warrants the practice. That it held with the old drama as well as the new is more than probable, and while a new play is unprinted it might be hard to prevent its revision during its growth on the stage. Generally, however, the practice is not to be defended, because liable to great abuse. Low comedians have a

strong tendency to err in this direction, and were, it will be recollected, reproved by Shakspeare himself for the licence they arrogated in his day. It will be well even for Mr. Sothorn to regard the Poet's injunction. We fear, indeed, that in some points he has already overcharged the original outline, and rendered somewhat heavy many turns of the action that owed their success at first to the lightness and quickness with which they were delivered. Elaboration in such cases is fatal to the spirit and effect of passages that entirely depend on their brilliancy and rapidity in execution.

STANDARD.—It is interesting sometimes to trace the progress of the irregular drama at the East-End theatres. Pieces are continually turning up that prove remarkably effective, and that have yet scarcely a name to live by; and, indeed, by the kindness of the Lord Chamberlain, are permitted to renew their claims on popular attention under various names. The number of these telling pieces is now being increased by importations from America, each new candidate making his appeal through the medium of some manuscript drama, of which different theatres have different versions under different titles. One of these is now producing at this house what the advertisements call "a *furor* of enthusiasm," in connexion with the acting of a Miss Rose Howard and Mr. Harry Watkins, who both as performers and vocalists have no common claims, and certainly command the repeated applause of the house. The piece in question is called 'The Hidden Hand,' and is founded, we believe, on one of the tales in Messrs. Cassell's publications. The heroine is a girl brought up in Rag Alley, in New York, who in boy's costume sells newspapers, and then is claimed as a relative by a Southern planter. Introduced into a new sphere of life, she gradually improves in her manners, but still retains so much of her former training as to justify much that is eccentric in conduct and language. Mr. Watkins gave great prominence to the part of a negro, named *Wool*, who is the principal coadjutor of *Capitola* (such is the wild girl's christian name), and adds to the fun of the situations, some of which, but for the participation of these worthies in their perils, are serious enough. They dash through dangers and difficulties with a facility which nothing interrupts—*Wool*, with the tendency to cowardice which quits him when thoroughly roused, and *Capitola* with an ever-present courage not to be daunted under any circumstances. The characters are decidedly dramatic in themselves, and their adventures are interesting.

MUSICAL AND DRAMATIC GOSSIP.—There is to be, after all, a new Music Hall, in our immediate neighbourhood, on the site of that doleful Arcade, formerly called Exeter Change, with frontage in the Strand. This, it may be gathered from the prospectus, is not to be "a calm and classical" concert-room, but one on the scheme of the Oxford and Canterbury Halls; so that, let it prove ever so luxurious, its convenience will not wipe away one of this city's discredits—the fact that, save the Hanover Square Rooms, we have not a single comfortable place of concert-amusement. Let such things be borne in mind, however, by way of warning, as the discomfort and insufficiency of St. James's Hall, in regard to all accessory accommodation—to its want of ventilation, rendered doubly oppressive by the olfactory nuisances which rise from the frying-pans and the soup-kettles below. Let it be considered why St. Martin's Hall, only a few steps from the Strand, is without tenants. Is London for ever and a day to be the metropolis of mistakes?—of monuments which are eyesores—of theatres where no one is comfortable—of saloons impossible to be filled (still more emptied) without the utmost attainable delay and inconvenience?

Mr. Gye—whether from a disinterestedness rare among managers, or from the pressure of necessity, the diminished state of his company considered—has been showing Mr. Mapleson to his best advantage by giving 'Il Trovatore' this week. These are the two casts:—At the Royal Italian Opera, Mdlle. Fricci, Madame Nantier-Didiée, Signor

Tamberlik, Signor Graziani; at Her Majesty's Theatre, Mesdames Titiens and Trebelli, Signor Giuglini and Mr. Santley.—Mr. Mapleson has come to the decision of postponing the production of Signor Schira's opera till next season. This, in one respect, judicious. A new 'Il Barbiere,' given when every one's "heart's in the Highlands," and every one's portmanteau or travelling-carriage packed for Ems or Spa, or the Italian lakes, or Norway, would fare ill;—but the postponement is not keeping faith with the public.

A German friend announces that Mozart's 'Don Juan,' with the purified and amended text, on which the Baron Alfred von Wolzogen has been engaged, will be produced during the next Carnival at Munich, with care and state. Regarding this new version, an anecdote may be put on record as among the rare amenities of dramatic literature. It appears that Dr. Wendling, of Nymphenburg, (perhaps belonging to that hospitable family of musicians at Mannheim well known to all who have followed the history of Mozart's young days,) had also amused his leisure hours, during many years, by attempting to set the text of 'Don Juan,' to-rights, and on hearing of another—it must not be said, a rival—labourer in the same field, with true courtesy and love of Art, placed all his materials at the disposal of Baron A. von Wolzogen. The work has gained by this, and will appear under both names—to the bitter dismay of all good and true pedants!—Dr. Jahn, says the same correspondent, has a Life of Beethoven in hand. May it prove less heavy than his four-volume biography of Mozart!—a rich mass of facts (many brought together from obscure places for the first time), and nevertheless about the least readable piece of musical literature that could be named.—We ought by this time to be hearing something of the Life of Beethoven for which M. Thayer has been so laborious and indefatigable in making collections.

The 'Jean de Paris' of Boieldieu—an opera which, though old in date, has a youth of all time—an opera full of melody, full of contrivance, full of humour, full of opportunity for every singer engaged in it to display the best of his powers,—is to be reproduced in Paris, at the Opéra Comique. There, too, Grétry's charming 'Zémire et Azor' will shortly be revived. The opera has been put out of sight, to a certain degree, by Spohr's more ambitious setting of the good old fairy legend; but the Belgian composer has the best of it in regard to grace and melody. The score, however, will require to be retouched, as was that of 'Richard Cœur de Lion' on its revival by Adolphe Adam,—Grétry having been not so much inexperienced as professedly careless in the orchestral portion of his works.

MISCELLANEA

Ancient and Modern Glass.—A complete and conclusive analysis of the glass found at Pompeii and Herculaneum, manufactured anterior to A.D. 79, has been made by M. Bontemps, of Paris, and communicated to the Academy of Sciences. M. Bontemps has received a great number of specimens of glass from Pompeii, all of which he pronounces to have been not blown, but cast and rolled. The colour is bluish green, and the analysis, as will be seen, shows that its component parts greatly resemble good modern glass:—

POMPEII GLASS.		GOOD MODERN GLASS.	
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Alumina	3.55	Alumina	1.00
Oxide of iron ..	1.15	Oxides of iron and	
Oxide of manganese	0.39	manganese ..	0.40
Oxide of copper	a trace		100.00
	99.07		

Sanscrit Inscriptions.—Herr Friederich has received an order from the Prussian Government to collect the inscriptions in the Sanscrit language, dating from the Indian reign, which are still found in many places in Java. Herr Friederich, the German *savant*, has lived for sixteen years in the island, in the service of the Dutch Government. His inquiries may benefit, not

the knowledge of history alone: they may also throw some new light on the Indian language and culture, of which curious remnants have been preserved in the islands of Java and Balé. Herr Friederich is to come to London first, to prepare himself for his task, by inspecting the Sanscrit inscriptions in the British Museum.

Austria and the Zollverein.—If Austria were to join the Zollverein, the effect on Munich and the upper part of Bavaria would be very beneficial, for which cause these places express themselves strongly in favour of the union. The political results I do not, of course, propose to discuss, but the social and economical would be very great. Even at present, though there are custom-houses and duties separating Munich from Vienna, and none separating Munich from the other States of Germany, yet there are more articles of Viennese produce to be bought in Munich than of any other German State. I may go further than this, and state that, with the exception of home produce, there is little else but Viennese to be found there. Nor is this owing to distance, for Wurtemberg is nearer than Austria; and as everybody saw in the International Exhibition, the products of Wurtemberg are manifold and excellent, yielding to few of the larger States. Yet I doubt if I have ever seen an article sold in Munich that came from Wurtemberg. It is remarkable to observe the jealousy with which each of the German States keeps up its home produce, and seems to supply itself from other countries merely for political reasons. The chief point that struck me in the Zollverein part of the International Exhibition was the impossibility of finding in Germany those beautiful things that Germany exhibited. The Germans are lecturing each other every day on the necessity of supplying themselves, and making themselves independent of France, yet everyone living in Germany is driven daily to use French goods from the vileness of those the Germans would substitute. The show of toys from Wurtemberg, for instance, was quite unique, yet if you want a first-rate toy in Munich you must get one that comes from Paris. It stands to reason that with six hours' railway and no duty you must have things cheaper than with twelve hours' rail and duty, yet for ornamental boxes, which Stuttgart supplies in such perfection, Munich sends to Vienna. At present the Viennese articles are very far from being cheap in Munich, but the removal of the duties, if such a step is contemplated, would probably tend to lower their prices; and as everything that is really elegant, if it come from Germany at all, comes from Vienna, it is, of course, important that the trade should be encouraged. The Austrian and Hungarian wines, some of which have as much flavour as Rhine wines of the second class, could probably be easier conveyed to Munich than the wines of North Germany, and would suit better with the climate. In leather work, too, Vienna stands supreme; and though two manufacturers in Munich got medals for their leather, it is impossible to get any decent leather in Munich. Again, furniture is a most important item. There are light cane chairs produced in Austria at a very cheap rate, of great elegance, and thoroughly durable, which might very well supplant the clumsy and brittle ware of Munich. In all higher kinds of drawing-room furniture the same pre-eminence exists. It is difficult to get anything of this in Munich, while the easy chairs that come from Vienna are models of luxury and grace. I believe the secret of this is partly to be found in the fact that as soon as a workman attains to any great dexterity in Munich he leaves for Vienna, where he can get higher wages, and can learn more. Perhaps this cause tells also on the leather work, and very possibly Munich finds it more profitable to export her raw produce to be wrought where there are skilful workmen. The removal of the duties would thus tell doubly on the raw produce sent to Austria, and the manufactured articles brought back,—not to mention the stimulus that the home trade of Munich might probably receive from the competition into which it must enter. E. W.

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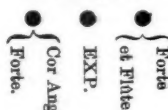
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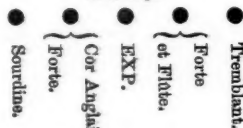
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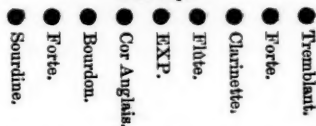
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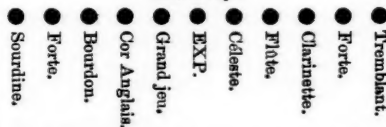
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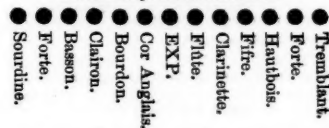
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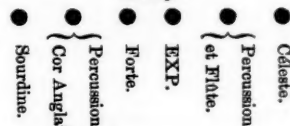


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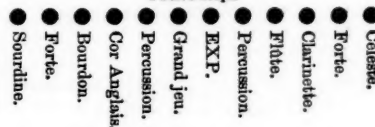
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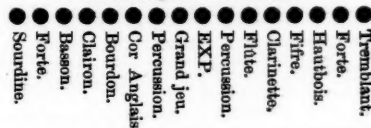
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13 Spoon Ladles	1 15 0	1 15 0	2 10 0	3 15 0
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